

LOST: THE OFFICIAL MAGAZINE PRESENTS

100-PAGE SEASON 6 SPECIAL

7 CAST INTERVIEWS

DAMON & CARLTON NEWS

'INCIDENT' SET ART



LOST™

THE OFFICIAL MAGAZINE

SEASON 6 IS HERE!

- INTERVIEWED INSIDE: LOCKE. KATE. JACK. JACOB. THE MAN IN BLACK. RICHARD ALPERT. RADZINSKY.
- EXECUTIVE PRODUCERS TALK TIME TRAVEL & THE INCIDENT.
- GO DEEPER INSIDE MAINLAND DHARMA.



Swan Hatch 1971
CONSTRUCTION SITE

SWAN SECRETS

ORIGINAL SET DESIGNS

ISSUE #27 © 2010 ABC Studios. All Rights Reserved FEB/MAR '10

THE TRANSCIVER

< MESSAGE START >

It's 2010... it's been a six-year journey... and finally, the last chapter of the *Lost* saga is upon us! How did you celebrate the final season starting? Did you gather all of your fellow fans in one place and throw a season six premiere party? Arrange your own version of a premiere on a beach? Or like me and my *Lost Initiative* chums, Iain and Tom, did you power through seasons one to five in a crazy, coffee-fueled week of the ultimate *Lost* catch-up? If it was the latter, then I raise my glass to you! We had a fantastic time seeing more than 100 episodes pretty much back-to-back, and kept gasping at the insane amount of clever foreshadowing that was placed in the early seasons.

With season six finally here, we wanted to make sure this 100-page special was exactly that. So, for our *By The Fire* cast interviews, we pulled out all the stops: the phenomenal acting talents behind Locke, Kate, and Jack are all in this issue, talking about how last season ended, plus – and we're thrilled to have pulled this off – Mark Pellegrino and Titus Welliver, a.k.a. Jacob and the Man in Black, are both interviewed inside this edition, which is a pretty good way to kick-start the sixth season, don't you think?

Elsewhere, the uber-talented Production Designer Zack Grobler takes us on a very special tour of the Swan construction site, plus, we revisit the Lamp Post for a closer look, and even reveal the detailed set dressing required to capture the look of Sayid's childhood home in Iraq.

And talking of the Swan, we've had many email requests for more from Eric 'Radzinsky' Lange, so enjoy the follow-up chat we had with the actor that you'll find conveniently located near the Swan site...

There's a whole host of other in-depth features in this edition, but I'll let you discover them for yourself. All that remains to be said is, do come back here in six weeks for issue #28, where we begin our series of exclusive on-location set reports from the heart of Hawaii, as season six is caught on camera.

See you through the lens of *The Lost Initiative*,

Paul Terry
Editor

< MESSAGE END >

LOST: THE OFFICIAL MAGAZINE #27

CONTENTS



Collector's Special

Don't miss this rare variant cover featuring Sayid Jarrah – order yours today...

www.expressmag.com
www.titanmagazines.com

EDITORIAL

Editor: Paul Terry
Designer: Russ Seal
Editorial Assistant: Mark McKenzie-Ray
Managing Editor: Brian J. Robb

CONTRIBUTORS:

WORDS: Tara Bennett, Bryan Cairns, Noreen O'Toole, Zack Grobler, Zoe Hedges
LOST EPISODIC & BEHIND-THE-SCENES PHOTOS: Mario Perez
LOST GALLERY PHOTOS: Bob D'Amico
All Lost photography © American Broadcasting Companies, Inc.

VERY SPECIAL THANKS TO:

J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Samantha Thomas, Noreen O'Toole, Edward Kitsis, Adam Horowitz, Gregg Nations, Melissa Harling Walendy,

Bruce Gersh, everyone at ABC and ABC.com for their time and support, Evangeline Lilly, Matthew Fox, Nestor Carbonell, Terry O'Quinn, Alice Evans, Eric Lange, Mark Pellegrino, Titus Welliver, all of the cast's agents, managers and publicists, Zack Grobler, all of the crew's assistants, the entire cast & crew, Joseph Maddalena and all at Profiles in History, everyone involved with the Hawaii Film Festival 2009, Colin Burgess, Dave Harper, Dan Wright, Iain Lee, Tom Page, and all of the Koink and *The Lost Initiative* family, Ben Boyer, Teresa Pegrum and everyone at Sky One in the UK, and absolutely everyone that makes up 'Team Lost' for their hospitality, kindness, and assistance in creating each and every issue of *Lost: The Official Magazine*.

TITAN MAGAZINES

Production Executive: Bryony Crowe
Production Supervisor: Jackie Flook
Production Controller: Bob Kelly

BY THE FIRE

18 JACOB'S JOURNEY

You wanted him, and we got him. Actor Mark Pellegrino talks about the name on everyone's lips...

22 MAN IN BLACK

...And then we topped our Jacob scoop, and grabbed actor Titus Welliver to discuss Jacob's nemesis...

32 UNLOCKED

The powerhouse acting tour de force that is Terry O'Quinn talks exclusively about *that* season five ending...

44 KATE EXPECTATIONS

Evangeline Lilly take a break from shooting season six to ponder Kate's increasingly gripping journey of discovery...

56 JACK TO THE FUTURE

Matthew Fox explains why season five was such a blast, and what lays ahead...

68 RADZINSKY INTERROGATED

Eric Lange is back in *Lost Magazine* to talk about Stuart's Dharma stresses

82 OUT OF TIME

Nestor Carbonell delves into the psyche of his Richard Alpert role...

Frequent Flyers...

03 THE TRANSCEIVER

The *Lost Magazine* Editor/ Blogger/ *The Lost Initiative* co-host checks in...

06 NEW TRANSMISSIONS

Damon & Carlton are here, plus, an exclusive Hawaii Film Fest report...

26 VOICES FROM THE FUSELAGE

Your theories, views, ideas, and opinions from around the world...

37 SALVAGED

Get ready for even more amazing previews of *Lost: The Auction*...

73 DEAR DIARY

A hilarious personal anecdote from the 1970s Eloise, Alice Evans...

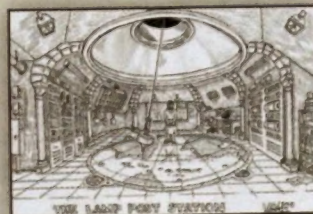
93 BLACK BOX FLIGHT RECORDER

A monstrous pairing of exclusive *Lost* script extracts...

98 EXODUS

Next issue? We go on location for this final season...

BEYOND THE HATCH



28 LOCATING THE ISLAND

Lost Production Designer Zack Grobler takes you closer to the Lamp Post...

60 CONSTRUCTING THE SWAN

Witness the creation of the Swan construction site set...

74 A CHALLENGING CHILDHOOD

Sayid Jarrah's youth and the talents behind the Iraq set are revealed...

THE OTHERS

52 JI YEON

Lost Editor Stephen Semel looks back at his directorial debut...

86 EXECUTIVE DECISIONS

Lost Executive Producer Jack Bender on his season five episodes...

MEMENTO MORI

49 BACK STABBER

Recall Naomi's most memorable moments before her demise...

79 MISSING KLUGH

Flashback to the significant Other's greatest scenes...

Art Director
Studio Manager
Subscriptions Coordinator
Subscriptions Marketing Executive
Circulation Executive
Circulation Director
Marketing Assistant
Web Marketing Officer
Brand Manager Magazines
US Domestic Marketing Consultant
Marketing Manager
Advertising Assistants
Display Sales Executive
Advertising Manager
Managing Editor
Publishing Manager

Oz Browne
Marcus Scudamore
Filiz Tumburi
Steve Bray
Steve Tothill
William Pearson
Jeeven Bansel
Kevin Gill
Jo Browne
Kristen Funk
Ricky Claydon
Michelle Wong
David Baluchi
James Willmott
Brian J. Robb
Darryl Curtis

Publishing Director
Operations Director
Executive Director
Publisher

Chris Teather
Leigh Baulch
Vivian Cheung
Nick Landau

DISTRIBUTION

US Newsstand Distributions
Total Publisher Services, Inc.
John Dziejwatkowski, 630-851-7683
US Distribution
Source Interlink
Curtis Circulation Company
UK Newsstand
Comag, +44 1895 433600
Account Manager: Peter Hilton
Canadian Distributors: Kable Distribution Services
Australia/New Zealand Distributors:
Gordon & Gotch

UK/US Direct Sales Market:
Diamond Comic Distributors
Subscriptions: US: (1-877)-363-1310
www.expressmag.com
UK: +44 870 428 8221 lost@galleon.co.uk
www.titanmagazines.com

For information on advertising, contact adinfo@titanemail.com
or call +44 20 7620 0200 www.titanmagazines.com

Lost: The Official Magazine Volume #01, In-flight Magazine #27 - Feb/Mar 2010. *Lost: The Official Magazine* is published every six weeks by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP.
TM & © ABC Studios. All photography © American Broadcasting Companies, Inc. All Rights Reserved. Titan Authorized User.
ISSN# 1747-8162 TM# 11132



Unearthed Treasures



Belated Happy New Year to you all, and more importantly, Happy Season Six! We can't think of a better way to kick start this 100-page Season Six Premiere Special than letting Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE** set the scene by discussing last season's time travel, romance, action, the finale, and most importantly, the appearance of Jacob...

Words: Paul Terry



What were ABC's first reactions when you mentioned that time travel was going to feature heavily on the show?

Damon Lindelof: The story as I recall it, is that basically, every year, we walk across this bridge and we present "Here's what we're going to be doing this year" to all the executives, and season five rolled around, and basically, the ship had sailed. So we kind of went in there and we presented to them, "Okay, here's all of the things that are going to be going on – the Oceanic Six is coming back to the island, meanwhile, we're intercutting with what's happening on the island, and the island itself is moving through time, and to make a very long story short, by the time Jack and Kate and Hurley and Sayid make it back, they're going to end up in the Dharma Initiative wearing jumpsuits for the remainder of the season... so they're all going to be stuck in 1977 together." And Stephen McPherson kind of looked at us... and we looked at him... and he looked at us... and we looked at him... and he went, "Whatever." [laughs] Not that he was dismissing it, but I think at that point...

Carlton Cuse: ...he was 'in on the joke.'

DL: Yeah.

CC: The show has obviously been successful, and we've done a lot of crazy things on the show, but



I think by that point, even if it sounded crazy somehow, he had the confidence to believe we could pull it off, and that's great...

DL: ...And he was wrong [laughs]!

CC: But honestly, we would never be where we are if it wasn't for the fact that the network has allowed us to do crazy things. And basically, the crazier the stuff is that we do on the show, those are the things that the audience seems to embrace and that are remembered. So when we say, "We



"We sort of told Jack Bender what the ending was gonna be, and he prepared it off of a pitch, and they were actually shooting pieces and preparing to shoot it before we had time to script it..." – Carlton Cuse





✈ have two main characters on the show, Libby and Ana Lucia, and we're gonna have Michael – a very beloved character – just shoot them both in a scene, they're like, "Are you sure?" and we're like, "Yes! We are really sure about this." And they go, "Okay." And that becomes a cool moment, but most networks in most scenarios, at that point? They would be looking for new show runners.

DL: I think the only friction we've ever had with the network was never really primarily creative, it was about this long-standing conversation about when the show should end, which was an evolution from, "The show should never end," for them. Because, obviously, the television business – especially in the States – is, if you can get a hit on the air, you have to keep it on the air for as long as possible. But *Lost* was always a special show. From the beginning, people were asking us, "How are you going to sustain this?" and our honest answer was, "We don't intend to sustain it forever. The show has a beginning, middle, and end, and until we can start to work our way towards the end, we're gonna be spinning our wheels a bit. And I think by our

own admission – and certainly it became very apparent to the fans – at some point early in season three, when everybody was locked up in cages, and not able to move forwards, the show was desperately needing to find a new gear.

CC: Yeah, they were like, "We could have a theoretical conversation about the ending of the show..." And then we did an episode where the entire flashback was about how Jack got his tattoos, and he was flying a kite on a beach in Thailand, and they were like, "Yeah, we should talk about it..."

DL: "Yeah, we get it now, we understand!"

CC: That was a pivotal episode for us in terms of turning the corner towards the ending.

The Incident – the action sequence itself: how do you break down a scene like that? Did you wonder how they'd react to that in Hawaii?

CC: We drew some illustrations on the board...

DL: ...It's true!

CC: ...Which is good because no one can actually draw, least of all me. But we have these white boards that are around the writers' room, so we actually draw rudimentary pictures of what we want to see happen. We have some that we've never actually done, like the Goat...

DL: ...The Goat Cart, yeah. We shouldn't talk about it because we still might do it [*laughs*]. I know you're dying to see that! It's not code for anything – ✈

"It's really a testament to Josh and Elizabeth's acting and their performances that they sold it so well because, on other shows, you see the audience can have very vitriolic reactions to romantic couplings that they're not exactly happy about..." – Damon Lindelof



New Transmissions

News from the *Lost* world and beyond...



“No one can actually draw, least of all me... but we actually draw rudimentary pictures of what we want to see happen...” – Carlton Cuse

✈ that's exactly what it is [laughs]. But that action sequence last year was complicated by the fact that we needed to shoot it first, because Elizabeth Mitchell was going to shoot this pilot for *V*. As a result of that, we needed to move up her work and create this chasm, and she was a big fixture obviously in that final set piece. So just as we were conceptualizing it in the room before we even started writing it, Carlton immediately got on the phone with Jack Bender and Jean Higgins in Hawaii to begin to say, “Okay, this is what's going to be going down there,” because we'd already seen the work site at the end of the *Some Like It Hot* episode. So they had constructed that set, but they didn't know that eventually the drill was going to collapse into it, and there was going to be guns flying everywhere and we'd have a full O.K. Corral shoot-out.



CC: So they had to shoot it before we had the time to write it – which was a little bit of a complication! So we sort of told Jack Bender what the ending was gonna be, and he then prepared it off of a pitch, and they were actually shooting pieces and preparing to shoot it before we had time to script it, because we were behind. And as Damon said, we had to advance it because of Elizabeth Mitchell's shooting schedule, and so it kind of went to film before we had all the pages on it completed.

From action, to a more emotional revelation – how did Terry O'Quinn react to his season five arc as it developed?

CC: I think Terry was really happy this year



because he got to play Locke as sort of a kick-ass guy.

DL: We ran into Terry during the shooting of the finale, and he didn't really comment one way or the other about how he felt about what Locke's role was now, in terms of the revelation of his body both being in the coffin and this final scene with Jacob. And I think he was asked by one of the reporters, “What do you think about this?” And he said, “Hey, I'm just along for the ride at this point. I really like what they're doing for the character, and I just have to trust that where they're going is a really, really good place.” Which is hopefully true!

What are you most pleased with about the Sawyer and Juliet romance?

DL: We had a lot of ambivalence on pulling the trigger on that storyline, because there's a big part of the audience that wants Sawyer and Kate to be together, and we'd never really introduced another woman into the love triangle. So the idea that there would be a new love triangle forming between Sawyer and Kate and Juliet – outside of the Jack one –

CC: The quadrangle...

DL: Yes, making it a quadrangle...

CC: A parallelogram...



not exactly happy about. So we just feel it's great that the storyline worked.

CC: And it was more of a romantic coupling as opposed to a sexual coupling, and we sort of skipped over the hot and heavy lustful part of it. They were happily cohabiting, they were like a married couple. It was a mature relationship.

What were you most excited about, with the way Jacob had such a significant presence in the finale?

CC: I think just that – the fact that the audience had no expectations they were going to see Jacob in the finale. So we thought that was cool, that we would actually give them Jacob. You'd see what he looked like, he'd play scenes, and without detailing what our ultimate plans are for the character, we just thought it was cool that we would give him to the audience sooner than I think they expected to get him.

DL: And for us, the storytelling that we love doing most on the show is the flashbacks – that idea of basically using moments from the characters' pasts, saying, "Here's something that happened to them before the plane crash, that is incredibly significant that you need to know." So the idea was to do a finale that was just all flashbacks, but the thing that you didn't know is that Jacob basically had this subtle influence on their lives and their paths before, so they were actually kind of Jacob's flashbacks in a way, where our characters were just the guest stars. That was really cool for us too. ☠



DL: A rhombus if you will, but there was the idea of, 'People could really hate this if we don't do it right.'

CC: It's not a rhombus until season six.

DL: It's always been a rhombus. We always knew it was gonna be a rhombus.

CC: That should've been the title of the premiere... 'It's Always Been A Rhombus.'

DL: I think that's a terrible idea... but it should be *[laughs]*. We basically said that this one episode, *LaFleur*, is gonna jump – we're gonna skip over the entire three years that Sawyer and Juliet fell in love, and we're gonna show you the beginning point where at first there's a little bit of chemistry, and then we're gonna leap right to where they're living together, they're in love, she's cooking dinner for the guy, he's bringing her flowers... That way, we won't really give the audience the opportunity to hate it, we'll just say, "Here it is! If you hate it, sorry – they love each other." And I think it's really a testament to Josh and Elizabeth's acting and their performances that they sold it so well, because, on other shows, you see the audience can have very vitriolic reactions to romantic couplings that they're

"Jacob basically had this subtle influence on their lives..." – Damon Lindelof

MORE NEWS... ✈



HAWAII FILM FESTIVAL CELEBRATES LOST

Back in October 2009, the fabulous **HAWAIIAN FILM FESTIVAL** put together a series of events to celebrate everything about *Lost*, attended by the show's cast and crew, as well as Associate Producer **NOREEN O'TOOLE**, who provides *Lost Magazine* with this very special personal account of the day...

Words & Photos: Noreen O'Toole

SATURDAY, OCTOBER 17, 2009

The Hawaii International Film Festival (HIFF) created an all-day event to honor ABC's television show *Lost*, which included three Masterclass seminars at the Dole Cannery Theater, and *An Evening with Damon Lindelof and Carlton Cuse* at the Royal Hawaiian Theater. At the evening event, along with Damon and Carlton, Executive Producers Jack Bender

and Jean Higgins, and *Lost* cast members got together for a chance to interface with the fans of the show. According to HIFF, the all-day *Lost* event reached almost 700 participants.

DOLE CANNERY THEATER: MASTER CLASS SEMINARS

Outside the Dole Cannery Theater, in the lobby, the Dharma Van was on display (along with



“This was a night to remember for any *Lost* fan, as they saw the show producers, writers, directors and cast together to talk about the past and present of the show – as well as its personal effect on them over the past five seasons...”

– Associate Producer Noreen O’Toole



greens provided by the show), to both celebrate the all-day *Lost* event at HIFF, as well as advertise the upcoming *Lost* Auction after the show wraps. In addition to several banners and posters, there was the colossal 8' x 20' *Lost* cast photo (also used at D23 – see last issue's New Transmissions) so that fans can take photos of themselves "with the cast." At both events, *Lost* University postcards, as well as *Lost* Auction postcards were also handed out to fans.

Here is a breakdown of the HIFF *Lost* events for the day...

12pm – 1:30pm: ‘Producing A Hit Show’

Executive Producer/Line Producer Jean Higgins gave an inside look at the production team based in Oahu. Along with moderator Walea Constantinau, Jean Higginstalked in-depth about producing *Lost*, and took questions from both international press members and fans in the audience.

2pm – 3:30pm: ‘Bringing The Design of Each Episode Together’

Production Designer Zack Grobler, Director of Photography John Bartley, Construction Coordinator Michael Crowe, and Location Manager/Associate Producer Jim Triplett all talked about creating the various looks of *Lost* over the past seasons. Whether it be through a flashback set in Iraq, or flash-forward in Seoul, this team works together to create these worlds on the island of Oahu. ✈

New Transmission

News from the *Lost* world and beyond

→ 4pm – 5:30pm: 'Costume and Props'

Costume Designer Roland Sanchez and Propmaster Rob Kyker discussed their process on the show. From dressing the Others, to island clothing, and creating props for each period, flashback and flash-forward on *Lost*, Sanchez and Kyker offered a unique view on their day-to-day process on the show.

THE ROYAL HAWAIIAN THEATER:

AN EVENING WITH DAMON LINDELOF & CARLTON CUSE – A CELEBRATION OF *LOST* AT HIFF

Outside of the Royal Hawaiian Theater, and inside the lobby, were banners of *Lost: The Final Season*, as well as a display in two bamboo cases of the various *Lost* props that will eventually go on auction. It was almost hard to see as fans were flashing away their cameras at the highly coveted show items. As people poured into the lobby, they were thrilled to find out about the auction,

“At the evening event, along with Damon and Carlton, Executive Producers Jack Bender and Jean Higgins and *Lost* cast members got together for a chance to interface with the fans of the show...”

**– Associate Producer
Noreen O’Toole**

and proceeded to excitedly take photos with their favorite props, as well as the *Lost* banners on display. This was a successful and fitting display as the night honored *Lost*, as well as the fans. *Lost* U cards and promotional videos also played in the lobby, which added to atmosphere for the event. Fans were thrilled and in high anticipation for more to come.

8pm – 9:30pm

The *Lost* evening event began with Honolulu





Mayor Mufi Hanneman presenting Damon Lindelof and Carlton Cuse with the Vision in Film Award. Then, Chuck Boller, the Head of HIFF, awarded Jack Bender and Jean Higgins with the Hawaii Film Festival's inaugural Mahalo Nui Loa Award, created especially for them.

The evening proceeded with *Variety's* Brian Lowry interfacing and asking questions with Damon Lindelof, Carlton Cuse, Jack Bender, Jean Higgins – and cast members Jorge Garcia, Terry O'Quinn, Yunjin Kim, and Michael Emerson. This was a night to

remember for any *Lost* fan, as they saw the show producers, writers, directors and cast come together to talk about the past and present of the show – as well as its personal effect on them over the past five seasons. At the end of the evening, fans were able to interface with them in a short Q&A.

It was also a true testament to Hawaii, as they honored the island of Oahu that has been the production base for the show since its first season. ☺

www.hiff.org



SAYID SOLO!



Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Sayid cover! Simply tell your comic shop to order you: NOV091059 – LOST OFFICIAL MAGAZINE #27 SPECIAL PX ED and Mr. Jarrah will be yours...

LOST™

THE OFFICIAL MAGAZINE

www.titanmagazines.com

GET LOST ON LOCATION

...exclusively in **Lost: The Official Magazine**

Excited about Season Six's arrival? So are we... Which is why you do not want to miss the next three issues of *Lost Magazine*, as we'll be bringing you a series of set reports straight from the heart of Hawaii!

Need to know how Team *Lost* creates the on-location mythology for the final season? Only *Lost Magazine* has the access, the interviews, the exclusive set reports, and the answers...

Go to www.titanmagazines.com

EXECUTE

to make sure you don't miss any of the final season's shooting secrets...



BY THE FIRE 



1998 © 2000 Warner Bros. Entertainment Inc.

JACOB'S JOURNEY

It's the one word... one *name* that has plagued the brains of *Lost* followers for years: who or what is Jacob? Shockingly, we got to see a lot of the enigmatic character during *The Incident*, and even witnessed Ben stab him and Locke shove him into a fire. With season six's arrival, we tracked down the man behind Jacob, actor **MARK PELLEGRINO**, and found out how he landed the most secretive role in television...

Words: Bryan Cairns

Were you a *Lost* viewer before signing on as Jacob last season?

My wife watched everything, but I didn't have that much time to see it. I've been catching up a little bit out of order. I have to sit down and piece it all together. It's a mysterious, labyrinthine kind of plot for sure.

As usual, there was no official casting call for a 'Jacob.' What was your audition process like?

I read a long scene and I believe the character's name was Jason. It was a little confrontation scene on the beach with somebody. I had one audition that was put on tape that went well. I waited for a little while and then found out I got the part. Then when I landed in Hawaii, and started talking to the crew, it was all, "Oh... *you're our Jacob!*" I had no idea what that meant until things started to unfold.

I also read for the *Lost* pilot. I don't remember which character it was for. It was a treatment at the time; they didn't have a complete script. I remember reading the treatment going, "Oh my God! This is the best pilot I've read in years!" I went in there, read, and had to do an Australian accent, but it's funny how it comes around... Several years later I'm Jacob.

So after being cast, what kind of breakdown did you receive on Jacob?

None. Just little bits and pieces here and there that Jack [Bender] would tell me for a scene, just to enlighten me in the moment. There was no long-range knowledge.

There's been so many references to Jacob – his presence, the cabin – was it difficult bringing all that history to the character and even trying to



✈ understand his place in the series?

It is. I like to know the end. As an actor, this way does make it a challenge. On the other hand, there's a part of me that likes not knowing, because it helps make the part simpler. It's not weighted down with a lot of gravity, which may happen if I knew where this was going. It's definitely an interesting journey to go on.

Jacob approaches certain Oceanic passengers at different points in their lives. What do you think was the deal with Jacob touching them?

Yeah, what did Jack Bender tell me about that? Not much, only that it was important to touch them and not at other times as we progressed. I'm assuming I have some kind of transformative power in my touch. Other than that, I have no idea. I've just made up stuff in my own imagination about it.

Jacob spoke Russian and Korean in *The Incident*. How did you find having to master that dialogue?

It was scary. I've never done anything like that before, so I was frightened, but it made the Enochian I had to learn on *Supernatural* a piece of cake. That's an ancient dead language, but it was nothing in comparison to Korean's difficulty!

"When I landed in Hawaii and started talking to the crew, it was all, 'Oh... you're our Jacob!' I had no idea what that meant until things started to unfold..."

Jin commented that Jacob's Korean was impeccable...

I had to rely a lot on Daniel Dae Kim and Yunjin Kim. I was like, "Guys, don't desert me. Direct me." They were really fabulous and helped me out a lot. It's the most terrifying thing I've ever done. They were really supportive and helped me when I needed it. Every time I finished saying something, I would be like, "Did you even know what that was?" It was definitely hair-raising. I thought the Russian would be the easiest, but when I got to set, I couldn't say it to save my life. The whole Korean blessing scene ended up being the easier one.

Ben and Jacob have quite a history. What was your sense of their relationship?

To me, it obviously felt like Benjamin had sacrificed a great deal to have a relationship with me. In some ways, I betrayed him. That's what I got from it.

Did you form your own theories on who or what Jacob is and what this epic conflict is about?

It seems to me like it's a kind of God/Satan dichotomy. I think it's good versus evil in general, so I've been approaching it from that point of view.



At times, Jacob almost comes off as a Guardian Angel...

Yeah, he seems to have a positive loving touch and view of mankind. He seems to be optimistic about the human condition. Maybe he's a guardian of sorts who is really trying to make sure the folks he's chosen are safe.

Does working opposite Emmy winners Michael Emerson and Terry O'Quinn elevate your performances?

Well, they are amazing, so it makes things easier. I don't have to act at all [laughs]! All I have to do is watch, pay attention, and just let it all happen. They are Emmy winners for a reason. I sat at the same table as Michael for the Saturn Awards. Obviously, the first time I ever saw him was for that scene where he kills me. We did a rehearsal and he did it full blown out. I was blown away and utterly transfixed the entire time with what he was doing. It never





“I was working on *Lost* and had the worst toothache on the planet. I had to get a shot of painkiller, fly back to the States, get a root canal, and then fly to Vancouver...”

stopped from take to take, so he always kept me glued on him.

Has it been tiring traveling back and forth between Hawaii, Vancouver, and Los Angeles for your various roles?

This time it was. I was working on *Lost* and had the worst toothache on the planet. While I was working, it was almost unbearable. I had to go to a dentist there and get a shot of painkiller, fly back to the States, get a root canal, and that

day fly to Vancouver. It was terrible. They didn't even get a chance to finish the root canal.

What's it like being a part of two genre shows with such passionate fanbases?

It's really a culture shock. People are in love with both shows. I'm already going to a couple of little things where people want me to sign autographs and make appearances. I'm not used to that. I like flying low and doing my own thing, so it's kind of nice. 🔥

RAISING HELL

MARK PELLEGRINO reveals how he landed as second weighty role on another genre show – *Lucifer* on *Supernatural*...

“I was offered that part. I didn't read for it so I was wondering if they thought it would be a great dichotomy, considering who I was playing on *Lost*. I am the polar opposite on *Supernatural*. I'm not sure what went into their thinking, but it's very interesting the take they have on it. I'm liking that a lot too. *Lucifer* is only now starting to come to the surface. He's been a very nice and sympathetic human type until recently.”



BY THE FIRE 



FINDING





A LOOPHOLE

Just who was that person speaking with Jacob during *The Incident's* opening? The one who seems to have taken on the form of John Locke? Well, if we were going to be interrogating the man behind Jacob this issue, we couldn't not hunt down **TITUS WELLIVER**, the actor behind the mysterious Man In Black...

Words: Tara Bennett

Just who is the Man in Black?! Don't bother asking Titus Welliver, the actor who plays that mystery man on the beach chatting with Jacob (Mark Pellegrino) in the opening minutes of *The Incident*. He admits he's just as clueless as the audience is about the actual history, future and purpose of his character, but he's certainly excited to find out.

For almost two decades, Welliver has been a very busy character actor adeptly shifting back and forth between roles in television and film. Audiences may recognize his face from recent movies like *Biker Boyz* and *Gone Baby Gone*, or his plethora of television appearances on shows like *Deadwood*, *Sons of Anarchy*, *The Good Wife*, *Supernatural*, and of course, *Lost*.

In just one appearance on the show, Welliver caused quite a stir with the fans by helping to set up a previously unknown rivalry with Jacob that

appears to be at the core of all the craziness going on with the island. Months after the episode was shot, the actor says he was unaware of its eventual airdate. "Somebody let me know my episode of *Lost* was on, and then I went to get a cup coffee at Starbucks where I was inundated by people," he says incredulously. "I have been doing this for a long time, so it's not like I am a stranger to people coming up to talk about stuff. But this was overwhelming. I said to a friend it was like being a Beatle for the day. And of course all they want are answers. Of course I had signed a 25-page non-disclosure agreement, so I wasn't able to answer any of their questions with any real clarity. But it generated all this energy on the blogs... It's been interesting. And teenagers have come up to me, middle-aged people and even a guy who was in the neighborhood of 80-years-old who said to me, 'So you found a loophole?'" he laughs.



It's now several months after the finale and Welliver sat down to chat with *Lost Magazine* about the mysteries of his role and playing a big part in the show's last season.

You are a really busy actor, so did you have any time to follow *Lost* as a regular viewer?

Titus Welliver: I watched the first season, because they did such a good job about making everyone quite curious about the content of the program. It was one of the first shows in a long time outside of a cable show that I diligently watched. It's such a completely original idea, everything about it is original, so it was exciting. But I also have children, so the ability to tune into something with any regularity dwindles. I didn't have a DVR so I fell out of touch with the show only catching an episode here or there over the years. So, for lack of a better word, I lost touch with it...

You had a bit of an "in" on the show though?

Yes, Elizabeth Sarnoff, who is one of the producer/writers on the show. We did *Deadwood* and *Big Apple* together.

So did you go after a role on the show or did she bring you in to the show?

Well, I remember at one point saying to my manager that I would like to do something on *Lost*, and it was at that point that one of my *Deadwood* co-stars Kim Dickens (*Lost*'s Cassidy Phillips) had worked on it. I thought these [roles] must come up, even if they are sporadic. Then I got a call from my manager saying they want you to come on and play this character – they don't really know what it is and they can't divulge everything.

You were open to the mystery of it all from the start then?

Yeah, I accepted that. I then had a follow-up conversation with Liz and I essentially said, "You don't have to tell me anything." She gave me enough of a background that she made it so enticing that I couldn't resist doing it. Even Liz said, "I could sit down with you and track everything, but nothing I am going to tell you is actable information." I thought that was even more fun! I got there and read the scene. She gave me enough information so that it was pretty clear, but not completely clear.

Your big scene was basically a two-man show with Mark on the beach. How did it go?

It's funny because Mark Pellegrino and I know each other from an Ashley Judd thriller movie we did called *Twisted*. Ironically, when I went to go and do *Supernatural*, he was finishing the episode prior to mine. It was oddly serendipitous. We shot the scene and it was very interesting: the way we were dressed, what we were doing and what we were seeing in the distance.





GONE... TO TOWN

TITUS WELLS reveals that he's starring in *The Town*, Ben Affleck's next film as a director after *Gone Baby Gone*...

"I am currently in Boston shooting the new Ben Affleck movie, *The Town*. He adapted the story from the *Prince Of Thieves* novel with his writing partner. He's acting in this one too. John Hamm is

an FBI agent and I play a Boston police detective. We are partnered in a task force due to these major bank robberies. Ben is the leader of this crew of Charles Town bank robbers."

"I don't want any awareness. I want to experience it the same way the fans of the show do... I can keep a secret, but there is something fun about jumping into the fire..."

Was the Man in Black ever given a name in the script or from the producers?

They were very specific about wanting him to just be the Man in Black.

You have been on a lot of very intelligent shows. Is that a big attraction for you as an actor – challenging writing?

Yes and it's great that the show has sustained its audience for this long. It really does require that the audience pay attention and you have to stay with it. It was the same case with *Deadwood*, which was linear storytelling in a non-linear fashion. I like TV where you have to sit forward and pay attention. I think there is so much dumbing-down of stuff now. And the thing I love about *Lost* is that you have something grounded in reality, and the acting is really, really good. You have this fantastic stuff that is occurring that suspends disbelief, and yet I don't know anybody who watches that show that kind of checks out. Those who watch that show really watch that show. It's got a very strong fan base.

So when you do head back to *Lost*, how much do you want to know about how it all ends and your character's place in that?

I don't want any awareness. I want to experience it the same way the fans of the show do because it's more fun. I can keep a secret, but there is something fun about jumping into the fire. 🔥



VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

It's always satisfying when, after lots of you email in requesting something to happen in the magazine, we were already on top of the situation. So, with Jack and Kate on many of your minds, hopefully this particular edition has brought smiles to your faces. Also, as this is the final season of the show, make sure you email in your ideas, opinions, and theories about what's going on – before it's too late and the series finale arrives...

Compiled by Paul Terry

JACK & KATE NEEDED

Hello guys! So what about you give us that Evangeline and Matthew cover we've been asking for for ages? Come on, we want to see some Jack and Kate love in *Lost Magazine*!
Alice, via email

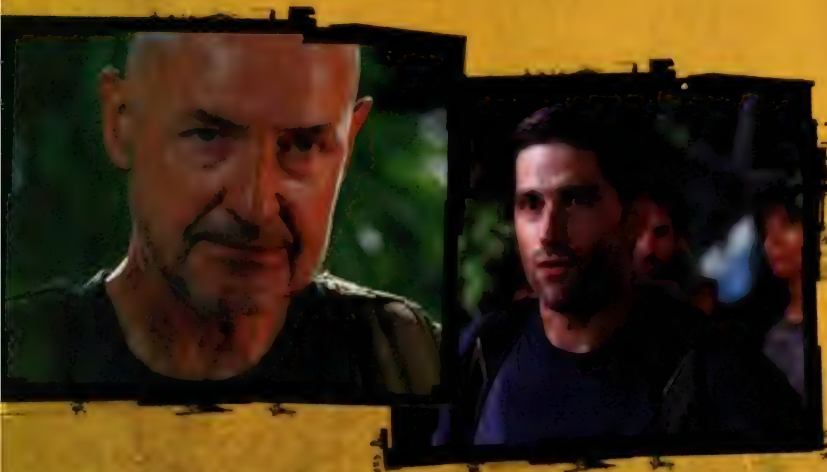
I'm a big *Lost* and Jack and Kate fan, and I can't wait for the last season to begin. As a regular reader of your magazine, I always appreciate the news you give us about *Lost*. So I would be the happiest fan around if you can feature interviews with Matthew Fox and Evangeline Lilly. Keep up the great work!
Oz, via email

Think of us like a magic box. Anything you wish for, we can make it happen... Hope you both enjoy this issue's cover and contents! And maybe, just maybe you'll see even more from Evangeline and Matthew in upcoming editions...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



LOVE & DESTINY

My fiance and I are excited to help celebrate the approaching final season of *Lost*, the show we love and which brought the two of us together. We definitely believe the "destiny" side of the Locke/Jack argument! As a shout-out to the show, we thought we would share with you all that our beach-themed wedding will start at 1:08 pm! Here's to wishing that the best is yet to come!

Rachel and Jon, San Jose, CA, USA

I don't think we have had a lovelier message than this. Huge congrats, Rachel and Jon! Glad the show brought you together!

MORE CAST CHATS

I love that we get this magazine – even during the hiatus! Although, I do wish that you could dedicate more space to our main characters, including, Kate and Jack, who are also my favorite couple in the show! Thanks for the hard work you put into the *Lost Magazine*!

Fran, via email

How does seven cast interviews in this issue grab you, Fran? Expect even more huge exclusives in the next few editions...



IMAGINE THIS...

Over the past years, this official magazine has done a brilliant job in interviewing and catching the needs of the many fans worldwide.

My theory comes from season two, which now can be concluded in season six. In episode 18 of season two, Dave, Hurley is visited by his old made-up friend on the island. Dave told Hurley that none of this was happening – that he was still in the mental institution. Now that all of the survivors are “where they belong” in time, could it possibly be that Dave was right? Meaning that he is still in the mental institution because he belongs there, and that every tree and every rock he sees is actually not there. So what will be the fate of Hurley at the end of *Lost*?

Tyler Cheman, Buffalo, NY, USA

It's all imagined? Surely not, but all we can say, as always, is keep your theories coming and keep watching...



COUPLES UNITE

I'm a big follower of your magazine and love the interviews and articles you guys always give us! I especially loved the article about Juliet and Sawyer and the related interviews! Will we get more about that? We're really looking forward to Elizabeth being in season six! We'd also love to see some stuff about our other favorite couple, Jack and Kate! Please give us a cover or some space dedicated to them! It's the last season and we wanna see them everywhere!

Melly, via email

Ask, and you shall receive...

LOCATING



THE LAMP POST



THE ISLAND

When we first brought you a look at the behind-the-scenes creation of the Lamp Post station, loads of you emailed in, demanding we delve further inside this fascinating piece of *Lost* mythology. Thanks to Production Designer **ZACK GROBLER**, we've located this incredible concept art and beautiful set photography...

Words: Paul Terry Photos: Zack Grobler →

STATION



LEFT: The impressive map of the world, in which the pendulum swung to locate where the elusive island was.

RIGHT: More Dharma-styled technology for this subterranean station.

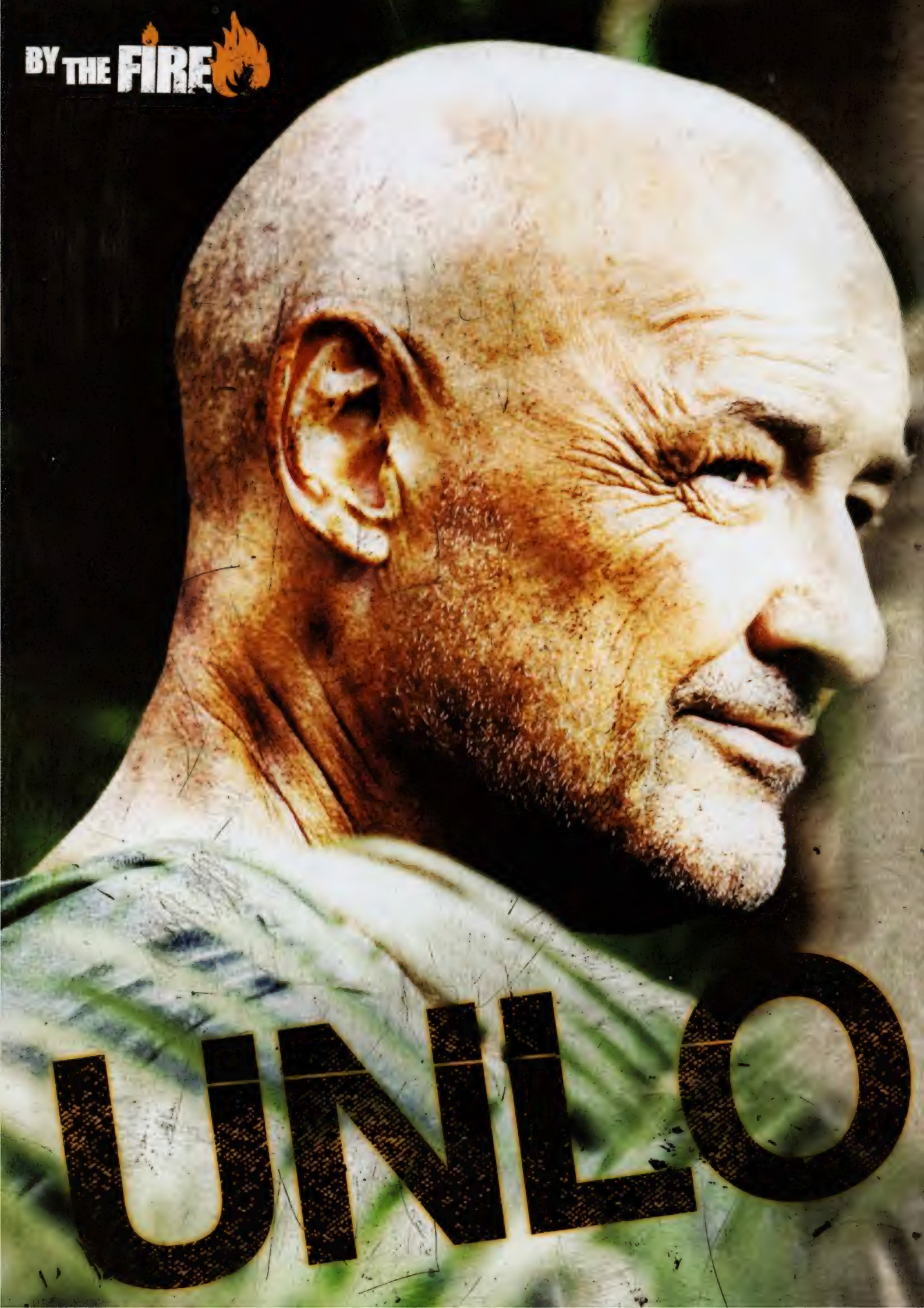


LEFT: Equations galore... but can you decipher what any of it means?



The grandeur of the map room, showing all of the set's splendour

BY THE FIRE 



UNWIND

It seems as though the John Locke we knew and loved really is dead, and that an unknown force has now taken on his physical form on the island. So what does this mean for *Lost*? And what does the man behind Locke, **TERRY O'QUINN**, make of the jaw-dropping twist...?

Words: Tara Bennett

Going back to that incredible scene between you and Michael Emerson in *The Life and Death of Jeremy Bentham*, did you rehearse much for that face-off?

Jack [Bender] didn't tell us much in that. We came in ready and we were prepared. We performed the scene for him and he might have done a couple of tweaks, but he basically directed the cameras and the lights. He might say a few things with some quiet, respectful conversations.

There's something pretty electric whenever there is a scene involving you and Michael, especially in that one...

It's a lot of fun. I talk about him so much that I think I better stop because people are going to think we're having an affair – "You guys better get a room [laughs]!" The truth is that it has been

one of the best experiences. I love this cast. When someone hands me a call sheet and I see I am working with Josh, Evangeline, Matthew, or Naveen, I am always happy. But I have to say with Michael, we are the closest in age and we have such a common history of work based on the theater pretty much, that I will be really sorry if I don't get to work with Michael more when *Lost* is over. I've already told him we should get somebody to write us something right now so we can do it later.

Aside from the fact that *The Life and Death of Jeremy Bentham* was a riveting episode, it felt like the end of Locke as we know him. How did the producers broach that topic with you?

I wasn't aware. Nobody told me anything. I had been killed and then Locke found himself

CKED

BY THE FIRE

✈ standing on the beach and he eats a mango. I said to maybe Stephen Williams or Jack Bender, "So I am just going to assume I am indestructible?" They said, "Yeah good. Go with that." I went on that assumption and all I did was make Locke a little bit less fearful and a little bit more pushy.

There was something much more confident about Locke for sure after the second crash... And guess what? You can't kill me [smiles]! I was armed with that knowledge or only that assumption, through last season.

When the script finally revealed that it is actually Locke's body inside the case carried by Illana and Caesar, what were your immediate thoughts?

I assumed John Locke was dead and I guessed that I was actually playing someone else now, and that made it a little harder. It was easier to play [the idea of an] indestructible John Locke than it was to play Not John Locke Anymore, in which case... who am I? And how does this person behave in John Locke's body? The quickest and easiest choice was that he behaves a lot like John Locke [laughs]. Although, it was easier not knowing. Now it's harder.



"It was easier to play the idea of an indestructible John Locke than it was to play Not John Locke Anymore, in which case... who am I? And how does this person behave in John Locke's body?"

LOCKE FURTHER

Here is a selection of series and films from Terry O'Quinn's eclectic acting career...

- *The West Wing* (playing Albert Skynner, 2003-2004)
- *Alias* (playing FBI Asst. Director Kendall, 2002-2004)
- *Harsh Realm* (playing General Omar Santiago, 1999-2000)
- *Millennium* (playing Peter Watts, 1996-1999)
- *The Rocketeer* (playing Howard Hughes, 1991)
- *Pin* (playing Dr. Linden, 1988)
- *The Stepfather, & Stepfather II* (playing Jerry Blake, 1987 & 1989)





Now you're aware that you are someone else, have you incorporated it into your performance?

I just try to avoid being too serious, too heavy, or too clever. I just want to make an interesting performance. Once people assume or believe I am someone else, when they watch me they see the change, but I hope they find it an interesting change rather than a predictable change.

Once it really hit that you really *did* play out John's death in that hotel room with Ben, did you have to deal with any unreconciled feelings about that being his demise?

No. It kind of sunk in gradually. I kept on thinking, because this is *Lost* that maybe Locke is going to be revived somehow or he's going to find some happy ending. At this point, although I am never certain of anything until we are finished shooting and they don't call me back for reshoots, I am believing he is gone. I feel sorry for him. I miss him. He's a tragic figure in my eyes.

He was a man that so desperately wanted to have some control over his destiny, but in the end, maybe he really was just a pawn to so many?

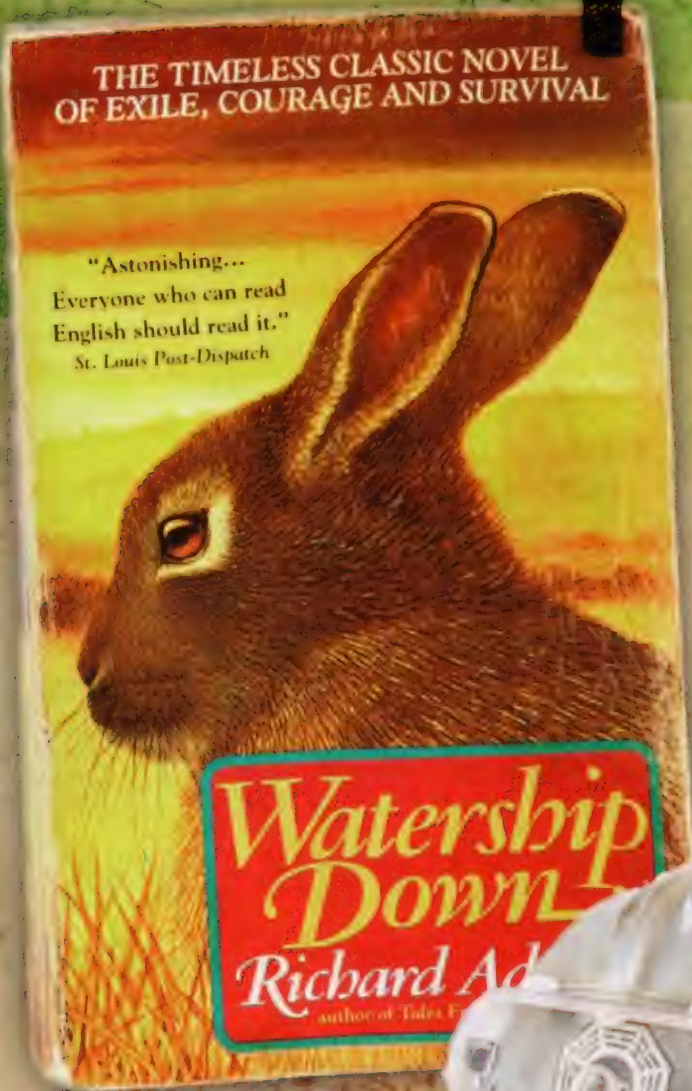
He just wanted to be something. He wanted to be something and have some respect. Whether he wanted love or not, he just wanted somebody to feel something and to see him as valuable. Whomever I am playing now states that he was sad and when he came to the island he was irreparably broken. Irreparably is the key word there. Until I have better information, I go with that. But I feel sorry for him.

As we watched Locke over five seasons, I think many were rooting for him and the hope that the island would reinvent him for the better...

We don't know what is going on, or if there is an island, as opposed to players on the island. Apparently the wrong player got a hold of him... 🔥

SALVAGED

GOING ONCE... TWICE... LOST!



Last issue, we spoke exclusively to **JOSEPH MADDALENA** about Profiles in History's amazing event that is coming in the summer of 2010 — **LOST: THE AUCTION**, and revealed some of the incredible props that will be sold. This issue, we're able to show you even *more* examples of the thousands of amazing costumes and items you could end up owning forever...

Compiled by Paul Terry

THIS PAGE: The actual copy of *Watership Down* that Sawyer read; and a whole host of Dharma-related items from boots to goggles...



SALVAGED



ABOVE: John Locke's hunting knife first seen in *Walkabout* (episode 104); more Dharma wear

BELOW: The glasses worn by Benjamin Linus, first seen in *Every man for Himself* (episode 304)





RIGHT: The satellite phone, brought to the island by Naomi in *Catch-22* (episode 319), that Jack uses to first contact the freighter in *Through the Looking Glass*, the Season Three finale.



RIGHT: The rum Juliet was drinking on the beach in *There's no Place Like Home*, the Season Four finale; a packet of cookies that could be yours at the auction...



**DHARMA
INITIATIVE**

**VANILLA
COOKIES**

CPN# 2093209 GND-32399



Jack Shepard

Jack,
I wish you had believed me.
JL

LEFT: First seen in 316 (episode 506), this is the 'suicide note' John Locke left for Jack.



RIGHT: Sayid's photo of his beloved Nadia, first seen in Walkabout (episode 104).



BOARDING PASS

FLIGHT COUPON

PHONE/MAIL ORDER

NAME OF ISSUING AIRLINE/AGENT
AJIRA AIRWAYS

NAME OF PASSENGER
REYES, HUGO

XID FROM
LOS ANGELES, CA

XID TO
GUAM

ENDORSEMENTS / RESTRICTIONS
NON-REFUNDABLE

FARE BASIS/TICKET DESIGNATOR
BNE7IP

CLASS
97B

FLIGHT
316

STATUS
OK

ISSUING AGT. ID
A70515H7

NAME OF PASSENGER
REYES, HUGO

XID FROM
LAX

XID TO
GUAM

GLOBAL AIRLINES

CARRIER FLIGHT	CLASS	FLIGHT
CO	97B	316

DATE
CHECK IN REQUIRED

BOARD TIME

BEAT
NO SMO

SMOKE
NO SMO

PCB WT UNCKD BAGGAGE ID NUMBER

CPN DOCUMENT NUMBER CK

3 005 2115497747 0
A70515H7

FARE 619.55 EQUIV. FARE PD.

TAX US 41.95

TAX XF 9.00

TOTAL 670.50

00953046010 | 3 005 211 5497747 0

ABOVE: Hurley's boarding pass for Ajira Flight 316 from episode 316 (episode 506)
BELOW: Sun's business card as seen in *There's no Place Like Home*, the Season Four finale



THIS SPREAD: Even more amazing Dharma props that will be available as part of the auction





**DHARMA
INITIATIVE
RICE**

CPN# 2093209 GND-32399

LEFT: One of the coolest props ever – the bottle full of the castaways messages for their loved ones back home, as seen in Season One finale, *Exodus* (episode 122).

COUNTDOWN TO LOST: THE AUCTION

Keep up to date with all the latest developments of the Profiles In History *Lost* auction event at:

www.profilesinhistory.com

BY THE FIRE



KATE

EXPECTATIONS

Time travel... motherhood... fighting for her life... it's all in a day's work for one of *Lost*'s most resilient, focused and passionate characters, Kate Austen. With the final season just around the corner, **EVANGELINE LILLY** talks exclusively to *Lost Magazine* about Kate's deep concern for Claire, how Aaron changed her life, and how she felt about the Juliet/Kate season five arc...

Words: Tara Bennett

Season five was really a departure in Kate's arc, as the true man in her life was Aaron. Had you been hoping for a story that didn't revolve around romance and was just about something else that fundamentally impacted your character?

Evangeline Lilly: Yeah. I think you even quoted me as having wished for that for a good two seasons. By the end of season two, I believe you asked me what my hope was for next year, and it was to have Kate stand on her own two feet. I wanted to see her motivated by her own interests as opposed to the interests of the men in her life. So I was hyper-pleased with that! I had also always said, "If I could trade places with any character on the show, it would be Claire," because I would be able to play a mother and play maternal. I was lucky in season five because two of my wishes came true. They were really the only things that I ever said I would like to see. Otherwise, I had always resigned myself to whatever the writers were going to do.

The Little Prince was really a defining episode for Kate, and you felt the repercussions of her decisions in that story resonating through the rest of the season...

I'm really glad to hear you say that because I feel like — because we have an ensemble cast — often, specific storylines are told in a flashback or a flash-forward episode and then they are lost in the fray. They just don't carry forward. Often it's up to the individual actors to keep playing those beats or colors even if it's not written overtly in the script. I was trying to do that and continue to try to do that through the whole season and into season six. It has been a real challenge for me because of course, when they got to the island, so many different circumstances completely sidetracked Kate and waylaid her for a time in New Otherton. She essentially ended up back on Jack's bandwagon and was his sidekick, trying to see his ends come to pass, so her search for Claire very much took the back seat.

How did you figure out how to act through all those diversions?

I felt like I could marry myself to that idea, only because Kate had been

on the run for long enough to understand that patience and perseverance will always win out. Sometimes you just have to lay low and keep quiet and things will surface on their own, as opposed to running around like a chicken with its head cut off trying to make them happen. And so that's how I tried to play it, that Kate had her own things going on inside. Internally, she was very troubled by this mission she was on, but she knew better than to scream and yell and kick and insist that be what everyone else gets involved in. She was just quiet, waited, and hoped that she might stumble onto some clues, evidence, or something that would point her in the right direction, and ultimately, she will.

Having been a mother for so long to Aaron off the island seemed to change Kate to the core, and that was reflected in the compassion she showed to young Ben back on the island and in trying to save Juliet during *The Incident*. Do you think she would have done those things if she hadn't been a mother?

I don't think Kate would have had the moral/emotional connection to the notion of "You don't harm children" the way she did after being a mother. I think Kate was capable of harming children before that. I think that, unfortunately, she was that person that, "No matter what it takes, you do what you have to do," more like Sayid. I think it's interesting, because I have always been saying with the Jack/Sawyer conundrum, people would ask who I thought Kate should be with. Initially, in my opinion, I said Kate couldn't be with Jack because they were on a different level. He, in some ways, was somewhat more redeemable than she was. Therefore, I felt he didn't accept who she was, but needed her to become something different, and that's never healthy. With Sawyer, they were more on the same page and knew what it meant to be on the lam and to hate themselves for the things they've done. What's interesting about her having been a mother and the transformation that happened with that, I believe it elevated her to a place where she can now stand eye-to-eye with Jack. He can't stand on a moral high ground above her anymore because she had redeemed herself through the actions of sacrifice and love for her child. Whereas Jack took this spiraling road into being

BY THE FIRE

✈ a somewhat pathetic figure, and that helped to bring him down to her level and I felt like there was a reason while they were finally able to come together under those circumstances.

That's really reflected in the scene after she gives up Aaron and returns to Jack.

Yeah, it was a really good season for Kate.

The morning after, there seems to be this flipping of positions between them as Kate is just frustrated that Jack is not even close to understanding or being in the same space that she is...

I think it's always sexy to watch someone who is struggling, especially when they are in battle with themselves. It's much less interesting to watch someone who seems to have found a place of peace and contentment. I think now she is not only less sexy from a character point of view, because there is less dynamism and fewer layers of skeletons to get through. But also, as unfortunate as this may be, a criminal on the run is much sexier than a mom. Everyone loves it when Kate wields a gun and when she beats people up or seduces; that's fun to watch. And people love it especially because she's a non-threatening woman, as in, I don't look like Angelina Jolie – I look like a girl that could live next door to you. So it helps people identify when she stands up for herself. Whereas now, she does a lot of sitting back and watching and letting things happen. She's earned maturity.



FRECKLES' SUPPORT

EVANGELINE LILLY explains why Kate was an advocate for Sawyer and Juliet...

"At that point, I had been engaged to be married to the man that I love [Jack], so if someone had walked off the street and destroyed that, I know what that would have felt like. I just felt like it also gave weight to what she had gone through with Jack off-island. She wasn't just going to come back and be all about Sawyer and want to be with him. She had genuinely wanted to marry [Jack]. She was committing her life to him and wanted him to be the father of her child. When Jack turns to her right before Sawyer calls her 'Freckles,' he says you don't have to do anything, do what you want. I don't know if people see what I am playing in my mind, but that was the equivalent of a whole room of people putting pressure on a woman and her husband turning and saying, 'You do whatever you want honey.' And her looking at him like, 'I don't know what to do. I'm looking at you dead in the eyes because you are the only one I trust, so you tell me in your eyes what I should do!'"

Yet that maturity allows her to make better decisions, like saving Ben's life. She sees a kid in a difficult situation, regardless of what he grows up to become... Kate has become one of the few sane people on the island [laughs]!

Exactly! She's able to say to Sayid, "You don't do this to a child..."

...And you don't blow up an A-bomb unless you are out of your mind [laughs]! What planet do you guys live on that any of this is normal?

I like that, because I think that the person that plays the voice of the audience is always making an interesting choice. They are outing the drama and calling upon the reality.

Audiences are still so connected to Kate, and all the characters despite such dramatic changes in all their stories...

I think the writers and the creators can be credited for that, because they were smart enough to make a show that was initially about the people and then it became about some crazy mythology. We were invested in the people. I think the mistake that a lot of shows that have come in the wake of *Lost* — and are mimicking the blueprint of *Lost* — is that they are putting the mythology on paper first, and then trying to build up characters, so people are saying they don't care. We are lucky in that way that the audience is so invested in us as characters.

"What's interesting about her having been a mother and the transformation that happened with her being a mother, I believe it elevated her into a place where she now can stand eye-to-eye with Jack..."

Everyone seems to focus on Kate/Jack or Kate/Sawyer, but season five really solidified the idea that Kate's connection to Claire is one of the most important in her life?

Yeah, and it's interesting because I feel like if you really want to, you can look back and see that was being established right from the get-go. In the first season, there was this silly little moment where Kate is sorting the luggage and some clothing. Claire comes and sits down next to her and asks, "You're a Gemini, aren't you?" Kate gets this grin like, "Oh God, I am not that girl. Don't go there. I don't want to have this conversation." So she says, "Yeah" reluctantly, but Claire wins her over with her innocence and her sweetness. There's a childlike quality about Claire that has



Kate unable to hold up her hard exterior. She can't help but soften a little and already that shows a mothering instinct with Kate. Then it was followed up by Claire insisting that she go out on this ridiculous trek into the jungle. Kate is the only person who says she will go because somebody has got to protect this woman who is defenseless. Already you see that not only were they foreshadowing Kate's maternal instincts, but also a deep rooted concern and love for Claire.

How did you see Kate and Juliet's relationship in season five?

By the end we were playing that those two were in cahoots. I was so happy with the editing choices in the scene where it's the group meeting in Sawyer and Juliet's house right before all hell breaks loose. Sawyer calls Kate "Freckles," and Juliet gets very upset. In that moment when she tells Kate, I think Kate is the only person in the room who really



understands what just happened. Kate looks like someone just slapped her across the face. Kate looks hurt, not because she's offended, but because she is causing this disruption between this couple that is beautiful and happy. She immediately says she will go. She doesn't want to go, but she knows she needs to go. Women have more to them than just cattiness and jealousy. There are a lot of women with empathy for each other. There is a thing called sisterhood, and they play brotherhood on the show a lot, but not sisterhood. We really, *really* wanted to show that women can be magnanimous and have these noble qualities that they like to attribute to men. We aren't just shallow and simple and after men, we care about each other.

There is the strong sense that no other show will ever really be able to capture the magic of *Lost*...

I think [that is due] to timing, because we were the first. You never know who is going to be the first and from then on nobody else can be. That's it. You have your first and you've done it. You can't go back and change time and rewrite history to make it something else. I think it's why the James Deans, the Elvis Presleys and the Beatles of the world hit the way they did. They weren't necessarily better than anyone else at that time, but they were doing something no one had done before. ■

BACK STABBER

The castaways' world was turned upside down when Naomi crash-landed on the island. She told them a tale of how she was there to rescue them, but her motives remained ambiguous: was she an unstoppable mercenary like Keamy or an innocent caught in the crossfire? We ponder this as we take a look back at her best moments, before she bled out from the knife wound inflicted by Locke...

Words: Zoë Hedges



WOMAN ON A MISSION

CONFIRMED DEAD (SEASON 4, EPISODE 2)

During a flashback to pre-freighter life, we see Naomi talking to Matthew Abaddon in a vast, empty office. Naomi tells Abaddon that the mission is fraught with danger and that the people he's selected to go with her aren't very reliable, describing them as, "a head case, a ghostbuster, an anthropologist, and a drunk." None of these people, Naomi points out, have field operation or military experience. This signals that Naomi is used to carrying out missions with professional operatives. Abaddon says that she is being too modest and that under her watch they will all be fine. He adds that everyone else has been chosen for their specific skill. Finally, Naomi asks what happens if she meets the Oceanic 815 flight survivors. Abaddon is firm that this isn't a possible outcome as they are all dead – something we know not to be true.

MAKING AN ENTRANCE

D.O.C. (SEASON 3, EPISODE 18)

When Naomi crash-lands on the island she is carrying a satellite phone, a Brazilian Portuguese copy of *Catch-22*, and a photo of Penny and Desmond. This last item leads Desmond to believe it's Penny who has ejected out of a helicopter. He hurriedly rescues her and when he takes off her helmet, Naomi recognizes him before she starts speaking multi-languages all in one breath.

Naomi is badly injured and looked after by Mikhail, who is being held hostage by the castaways. As he does, Naomi says something in Portuguese to Mikhail which he says was her thanking him for saving her – however, she was really saying "I am not alone." As she

wakes properly and becomes more lucid, she speaks with a British accent and asks Hurley where she is. Hurley tells her that she's on an island and that they're the survivors of Oceanic 815. She replies that there weren't any survivors of that flight, as the wreckage has been found with no living passengers. This is quite a bombshell for Hurley and his friends, and holds terrible consequences for them all – it means that no one is searching for them.

GHOSTBUSTER AUDITION

SOME LIKE IT HOT (SEASON 5, EPISODE 13)

Miles is working as a self-employed psychic, offering to contact dead people for their grieving relatives. As he finishes an appointment, Naomi approaches him. She asks him to go to a restaurant to listen to a business offer she has. Naomi offers Miles a large sum of money and he agrees. She then takes Miles to the restaurant's kitchen and shows him a corpse. This is Miles' audition, where he's asked to tell Naomi facts about the dead person's life. Miles tells Naomi that the man is called Felix and that he was attempting to deliver cemetery photos of empty graves and a purchase order for an old airplane for Charles Widmore. Miles freaks out and leaves, but Naomi offers him \$1.6 million to go aboard the freighter and Miles accepts.

The moment is quite telling of Naomi's shady background: she has a dead body, is linked to Widmore, and is willing to bribe people with massive sums of money. All the signs are there that Naomi is definitely not what she seems to the castaways on the island.





STABBED IN THE BACK

THROUGH THE LOOKING GLASS
& THE BEGINNING OF THE END
(SEASON 3, EPISODE 22 & SEASON 4, EPISODE 1)

Jack, Rousseau, and Naomi lead the mission to the radio tower. This is so they can stop Rousseau's message from playing, which is apparently stopping her satellite phone from being heard by the freighter. On the trek they're met by Ben and Alex, who approach Naomi. Jack tells Naomi not to talk to Ben, and Ben says to Jack that Naomi is not who she says she is, and that Naomi is "one of the bad guys." He says that contacting her ship wouldn't rescue the castaways, and would instead kill everyone on the island. Jack ignores Ben and carries on her trek to the tower, reaches it, and turns off Rousseau's signal. Just as Naomi calls through to the freighter,

Locke approaches and throws a knife in Naomi's back. However, Naomi manages to get up and drag herself into the jungle without anyone noticing. She creates a fake blood trail to confuse any pursuers. However, Kate realizes this and follows the correct trail – but is ambushed by Naomi who's hiding in a tree. She asks Kate why the survivors were trying to kill her when all she wanted to do was save them. Kate explains that Locke wanted to kill her, not the rest of them. Naomi then uses the satellite phone to tell Minkowski, who is on the freighter, that she's sustained a serious injury. She also asks Minkowski to tell her sister that she loves her, before dying.

"Help me? I just spent the last three days trying to get you people rescued. And you throw this knife in my back."



POST-MORTEM CODED MESSAGES

Miles reveals that Naomi's final words, "Tell my sister I love her," were a coded message meaning Naomi was speaking under duress – and that Naomi has no sister.

Kate leads Miles and Faraday to Naomi's body, where Miles seems to communicate with Naomi using his gift. When he finishes, Miles concurs that Naomi's death was Locke's fault. Kate and Daniel then carry Naomi's body to the chopper to be airlifted to the freighter.

As Sayid prepares Naomi's body for the airlift, he covers her body with a blanket and closes her eyes. He notices a bracelet inscribed with the message, "N, I'll always be with you. R.G." Naomi's body was later flown back to the freighter, but blown up when the bomb went off.



OTHER NAOMI INTEL

Here's some more Naomi info...

- When Naomi first arrives in beach camp, there's uproar about her revelation that everyone thinks the 815 survivors are dead. Naomi reassures them that it only matters that they're rescued. (*The Man Behind the Curtain*)
- Naomi and Charlie talk about their hometown, Manchester. Naomi realizes that Charlie is a member of DriveShaft, or in her words a "dead rock star." She tells Charlie that there was a memorial held for him and there's a new DriveShaft album – which was always Charlie's dream. (*Greatest Hits*)
- Naomi claims to be part of a rescue team hired by Penelope Widmore to search for Desmond. It's only when Charlie receives the communication from Penny in the Looking Glass station that he realizes Naomi and her team are nothing to do with her – his final penned words alerting Desmond that it's "not Penny's boat."
- Naomi was the first character on *Lost* to have a posthumous flashback.
- An anagram of Naomi Dorrit is "raid monitor."



I'm pregnant...

DIRECTING JI YEON

Lost is full of multi-tasking geniuses, from writer/producers to editor/directors. This issue, *Lost* Editor **STEPHEN SEMEL** talks exclusively about his memorable first-time directing role on the twisty-turny Jin & Sun tale, *Ji Yeon*...

Words: Tara Bennett

Season five was a big year for some of the long-time editorial staff of *Lost*, as they made their inaugural trips to Hawaii as first-time directors on the series. Editor Steve Semel joined the show way back in season one, and knocked it out of the park with his cut of the now classic episode, *Walkabout*. Since then, he's edited 36 more episodes, of which four have been nominated for Emmy awards and one has won an American Cinema Editors award – *Outlaws*.

For more than 20 years Semel has been helping craft the stories of countless characters

on the big and small screen from darkened editing bays. But quietly he also held the aspiration of trying his hand at capturing the story on the scene, as a director, shaping the story in a very different way. It wasn't until last year that the opportunity came up, with the unexpectedly twisty, yet emotionally affecting episode *Ji Yeon*.

From his edit bay in Burbank, Semel took a break from cutting the last episode of season five to talk about his first experience in the director's chair and what he learned about telling a story from that position.

Was directing a life-long aspiration?

Steve Semel: I had always wanted to direct, but

“I was surprised at what the hardest part was for me which was the technical scouts. I have been on sets before but not on scouts before...”



I put that in the back of my mind. I can't say I completely forgot about it. One midnight here in season two when I was working with Burky (Executive Producer Bryan Burk), he said to me, "Have you ever thought about directing?" I said, 'Yeah!' And then he asked if I would want to direct an episode of *Lost*. I said, 'Of course I would. What are you crazy?!' I brought it up again to him at a later point and he really championed me to the other guys. I really owe it all to him.

Did it turn out to be all you had hoped?

I will say I had the time of my life. I love prep, but more than that, I love production. It was completely exhilarating. Every day, on every scene, I was worried about keeping the schedule. I think I had a somewhat easier show in terms of the size of the cast and it was a more intimate episode of *Lost*. But I think that's where my editing [background] did come in handy because I knew what I needed to shoot and I didn't shoot what I knew I didn't need. I think next time out I would be a little more adventurous, but I was really uptight about it. But somehow I made all my days and it worked out.



What was the most unexpected challenge of directing *Ji Yeon*?

I was surprised that the hardest part for me was the technical scouts. I have been on sets before but not on scouts. Let's just say upfront that I had Schro (Richard Peter Schroer) as my AD, Stephen Williams the whole time during my prep, and the best of the best of support. At that time Tommy Lohmann was the camera operator and he's really creative so they were all helping me. People were saving my butt hourly on *Lost* [laughs]. So the tech scout is the one thing that editors never have to think about, which is, "How are you going to block the scene and where is the camera going to go?" Stephen and Jack (Bender), once or twice, helped with that but they never said, "Here is what you are going to do." It was always "What about this?" I got to see how that part of the process happens.



Scouting consists of finding real world locations in Hawaii to double as specific places in the script. Was it hard finding the right places for your episode?

A lot of the show that I directed took place in Korea so there was a lot of picking locations for that place. It was difficult. It's another area where I have no experience. They helped by telling me why they thought one place or another might be good or bad. There was a couple times where I insisted on something and I really was the director by saying I wanted some place or another. And then everybody would bend over backwards to make it happen for me.

THE OTHERS



→ **How do you think being an editor informed how you worked as a director?**

Part of the way that it works as an editor is that I always watch the dailies in the sequence that they were shot, so you get to learn how directors shoot their coverage. When you get there, it all makes sense. So I got the script and on the weekends would map out how I would shoot each scene. How it evolved is that I would get on set and at first I was like, "Whoa... the actors aren't doing what I had in my head. Now what do I do?" After a while I saw it was a transference process. In most cases, I worked out the kinks in the blocking in my head. It wasn't so different that I couldn't make the compensation. All of that prep time worked for me to work it out in my head, then let the actors do their thing and figure out the differences.

As an editor, you have to craft a story from the performances you receive, after the fact. As a director you get to influence the actual performance. Did it work out well?

I can't say there was anybody, from the regulars to the day players, where it wasn't the tone I wanted it to be. I gave notes, but I wasn't all that intrusive. There were times when I saw something I liked and asked them to bring it out more. But they were all total pros.

Was there a scene or sequence you were most happy with because it came out like you envisioned it?

There is a scene that was supposed to be on a Seoul street when Jin runs out of the toy store with the stuffed bear and hails a cab. He gets a cellphone call and has to chase after the cab. It all took place on the street that I wanted, but the location manager was saying it was difficult because we couldn't control traffic and it was raining off and on. The blocking of that was something I really had to have under control and it came out like I had it in my head. But a lot of the stuff in that show was



turn on the camera and let Daniel and Yunjin do what they do and don't get in their way. And people cried. They didn't cry because I did such a great job directing [laughs].

When you finished and went back to LA, you got to supervise a cut of the episode with another editor. Was that easy to let someone else take the reins?

Honestly, no [laughs]. I kept calling Henk [Van Eeghen], the editor every day or every other day, asking how I screwed up. He let me know what I got or if there



"I had the time of my life. I love prep, but more than that I love production. It was completely exhilarating..."

was some lost dialogue. I came in and [did my director's cut] and I think I was probably much more demanding on him than most of the directors have been on me as far as exactly where to cut in frames. He was patient with it, and was there just to do that one episode, so I wasn't preventing him from doing other stuff he needed to do. I was happy with the director's cut and then [Damon and Carlton] stepped in.

The producers have the final cut on the show and they always make changes. Was it easy to leave in their hands?

They don't get things wrong, so it's not like I was worried they would lose my intentions. I was curious to see what they would do with it. You know when you read the script and the script comes in somewhat long that certain things are going to go. So yes, I was on the outside of the process but it didn't end up that different than I thought it would.


Do you have the directing bug now?

Yes [laughs]. But I am going to do one in season six. △

BY THE FIRE

JACK TO





He's been through hell and back... and lost in time itself. But when Juliet smashed the rock against the nuke at the end of season five, what did it mean for Jack and everyone he cares about? Did his plan to reset everything work? Or will there be consequences not even Faraday could've predicted? **MATTHEW FOX** talks about Jack's emotional journey over the past five years, exchanging blows with Sawyer, and the beginning of the end for *Lost*...

Words: Paul Terry

THE FUTURE

How did it feel playing the season five Jack compared to how intense the season four one was?

Matthew Fox: It was a big relief. Finally the guy commits to the idea that his destiny lies on the island, and he's finally at peace with that. I think he feels he's going to give his life to completing whatever that fate or destiny is. After four years of playing a guy that was definitely struggling and was incredibly stubborn about wanting to believe that he dictates his own reality, it was really nice to finally have that lifted off his shoulders, and to play a guy that had finally given himself over to his faith.

What sort of reactions did you get from friends and family with season five – were they relieved for you that you didn't have to constantly give this intense, emotional performance?
Probably a little bit. Damon and

I didn't want to play the guy as the knight in shining armor who was gonna come in and save the day – I mean, we wanted to set him up that way – and then we spent four seasons breaking him down. When we got to that point where he was off-island, suicidal, an addict, and a drunk, that was a difficult period of material. It was tough. It's not the easiest thing in the world to go to work every day and get into that headspace and then come home. So I imagine my family was a little relieved that we got to a place where the guy was definitely at peace with whatever his fate is.

The Jack in season one, the scientific man – what would he make of the Jack who exists now?

I think he'd be surprised that he ended up there. He really had no choice – essentially, he's deviated from his fate, getting off the island, he's a man who defines

BY THE FIRE



himself on being able to control his own reality, and that's what he believes he needs to do. He ends up getting home, and essentially the island is destroying him from afar, and he really has no choice but to accept that he has to go back to the island; that there's something left for him to do there. You know, if you're a suicidal, broken man as he was, and someone comes to you and says, 'Well, before you kill yourself, why don't you go redeem yourself first?' I think he's on that path now.

The Shephard family is such an important foundation to the themes of the show: how do you feel the Claire and Aaron story has affected Jack's path?

I'm hoping that in the sixth season, at some point, that they're going to realize that they're half brother and sister and that they'll have some sort of reconciliation — I hope that happens.

Jack's dad felt like quite a weight on his shoulders at the beginning of the show. How do you feel your character now addresses in his own mind the extent that his father's been an influence on his emotional journey?

I don't know — I think at this point that Jack has probably left his dad behind him a bit, but I think that, again, the sixth season will have some really intense surprises for us as an audience, and maybe for Jack. I really do anticipate some kind of... you know, it's hard to talk about it without giving too much away [laughs]!

His obsession with fixing things was very much a theme for Jack for the first few seasons, and

that seemed to ebb away slightly. How much do you feel that swung back around again with *The Incident*? He seemed to be a man of faith in those moments, but he still wanted to fix the situation...

I think it's very different for him now. I think he really believed that was his fate — he believes that through every fiber in his body. He feels like, "That's it." So it's not so much *fixing* anything, it's just following through on what's fated for him. The sixth season will begin with obviously the question of whether or not it worked, and whether he was right [laughs]. I mean, was that actually

what he was fated to do? Did it work? Did it not? What does that mean? But I don't think that was him feeling like he's fixing a situation, he's just following through.

Is there another character in TV, film, or another medium that you feel Jack has similarities to?

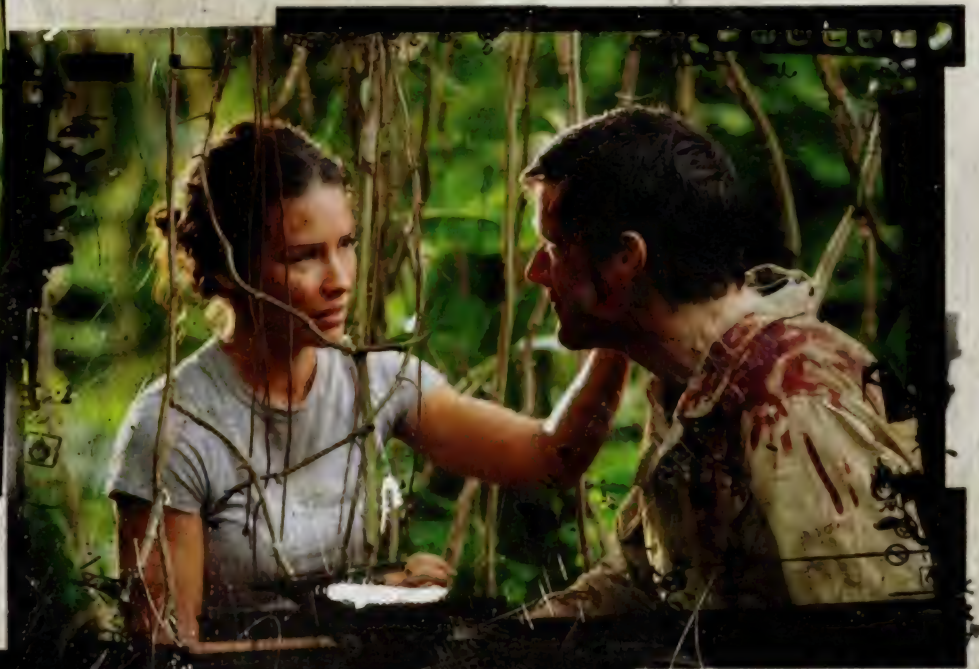
No, I've never really thought about that much. I mean, Damon and I talk about the guy a lot, and I enjoy those conversations very much, and by the time

each August rolls around, throughout the summer [hiatus] we talk two or three times. By the time I start shooting the next season, I have a pretty good idea what the year will look like for him, and how that relates to the story and where it's all going. So it's always just specific to Jack.

Sawyer and Jack: how important to you think it was for Jack to have that release of tension with Sawyer with the fight in *The Incident*?

I feel like Sawyer started that, and Jack was just trying to get through it. I mean, he's got a bigger fish to fry than to deal with that fight [smiles]. It is

"The sixth season will begin with obviously the question of whether or not [Jack's plan] was right [laughs]! I mean, was that actually what he was fated to do? Did it work? Did it not? What does that mean?"





FOXY TUNES

MATTHEW FOX talks about his love of music...

Being a big music fan, have you found your between-takes MP3 player playlist change much over the seasons in relation to how you've needed to play Jack?
No, I don't really use music that much to sort of set a tone for what I'm doing at work. I just listen to it to escape a bit. So I can't say it's changed – I mean, it's changed in that I'm constantly looking for new music, and I really enjoy that. When I find records that I like, I'll get wrapped up in them and I'll play them over and over again for a while, and then revisit them later.

What are you especially enjoying at the moment?

Wolf Parade – *At Mount Zoomer* is an amazing record. I've been playing that a lot. I'm a big Modest Mouse fan as well.

brutal, and in the end, Jack sort of just lets himself get pounded because he can see that Sawyer is much more emotionally invested in it than Jack is. Again, here's a man who believes he's gonna die, and he's gonna do it completing whatever destiny has in store for him. The Jack/Sawyer conflict really started by Jack being, I think, in the scheme of things, the person who's got the strongest moral compass of anyone on the show. It's always bothered him that Sawyer was sort of the guy coming from the angle of "self-preservation at all costs." So Jack was fairly hardcore and judgmental about that kind of approach. But now, so much time has passed, and he's got other things on his mind, so that was really just Jack trying to get through an obstacle.

Was that fight sequence one of the more complicated physical scenes you've had to do on the show so far?

No, it was really loose. Josh and I showed up and we worked it out. The stunt guys had worked out a fight and we took parts of it that we liked, and we shot that in like half a day. It was really fun. That kind of stuff, I enjoy it, and Josh is really good at that kind of thing as well. So I think that we could get away with a lot of stuff, because we've both had some training. It was pretty cool. I actually hit Josh in the face, [laughs] but he was really cool about it! It's hard to do something that raw and that intense and in a short amount of

time... I've a tendency to do that. I did that in *Speed Racer* as well – I hit a stunt guy. I get into it... [laughs]

Going back a bit to the arrival of the freighter team, how has their involvement on the island affected Jack?

That's a good question. Well, Faraday became a pretty important character to Jack – he's really the one who ends up bringing him what he believes... because in season five he's basically just waiting – he's got an alert patience about him – he's living in this time, he's trying to keep a low profile. He's waiting to see what his fate is, and how is he gonna know it when it lands in his lap. Is he gonna know it? He's playing very close attention, and then Faraday delivers the news that the future can be changed, and that is the moment – or shortly after – in which Jack really feels, "This is it. This is what's come."

Do you think that was hard for someone who has always been a leader, to almost give some of that away and believe in someone else's path?

I think it's a huge relief for him to just be taking care of what it is he's meant to do. And he doesn't feel a responsibility any longer to be leading or trying to be saving anybody. It's really about singularly waiting for the moment in which he will recognize that this is it, and then activating very intensely which he does at the end.

Season six... so many things fans are excited to see revealed. Can it be a burden that you know what the end of the series is? Do you get concerned about giving something away with a nuance in your performance?

I kind of enjoy it. It's nice to know what people don't know... it's a little bit of a power-trip I guess [laughs]. But I don't think people really want to know, it's like a game – they ask you, and if they see you, they want to tell you how much they enjoy the show. They know that they're gonna ask you like, "Can you tell me something?" And then if I were to begin to tell them, they'd stop me! It's like, if you read a really, really good book, and you're savoring it – and sometimes I'll do that, where I'll only allow myself to read a chapter here or there – nobody wants to turn to the final page and find out what's gonna happen. I think people are gonna be very patient next year, and savor each chapter, because it's coming to an end, in a very definitive way.

What's the question you keep getting asked about season five's finale?

Well, people wanna know if it worked or not [laughs]. And obviously, I can't give that away. What does that mean if it worked? What does that mean for where the show will start? I think the audience will be very surprised...

**BEYOND
THE HATCH**

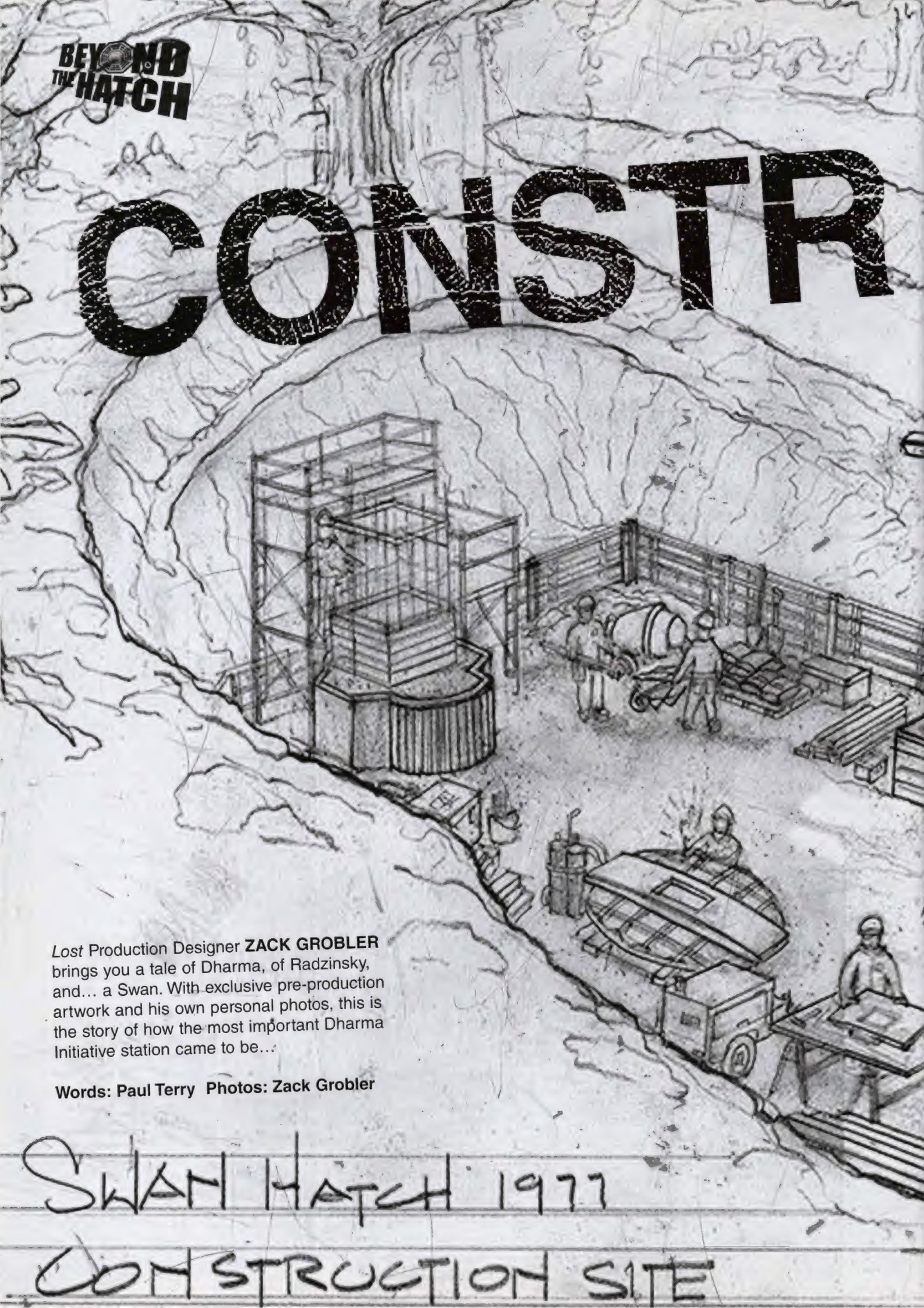
CONSTR

Lost Production Designer **ZACK GROBLER** brings you a tale of Dharma, of Radzinsky, and... a Swan. With exclusive pre-production artwork and his own personal photos, this is the story of how the most important Dharma Initiative station came to be...

Words: Paul Terry Photos: Zack Grobler

SWAN HATCH 1977

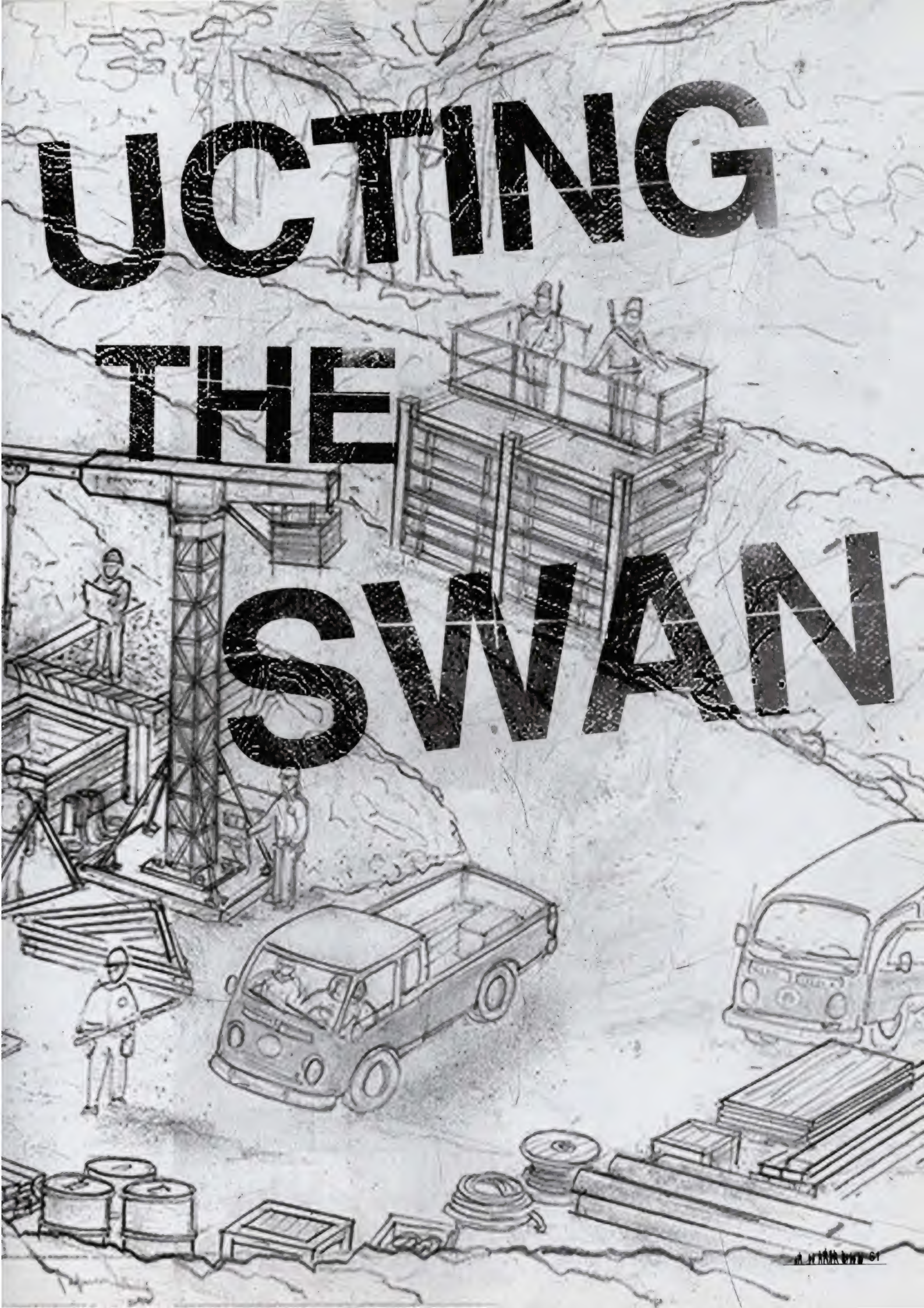
CONSTRUCTION SITE



DUCTING

THE

SWAN





Above: From the detailed sketches, through to the incredible miniature model work, it's all about the preparation before the team begin the dig out at what will become the Swan construction site.



Above: The digging out of the Hawaiian landscape is a painstaking process: the team have to consider the way the ground will look after they've dug it away; the safety of the area for the cast and crew, and the huge array of structural devices that will not only maintain the Swan 'set's' appearance, but also be a workable environment for everyone on what is always an extremely tight shooting schedule.





Once the ground work is literally laid, it's all about the set dressing! At this final stage, it's time for Dharma's heavy gear to become part of the location set, with that infamous drill taking center stage, and much of the construction site paraphernalia becoming key to one of the show's most significant scenes: The Incident...

BEYOND THE HATCH



Above: a more detailed look at the amazing model work involved at the start of the process of creating the Swan site.



Top, right, and lower right: More views of how the whole thing came together: the result of many skilled peoples' hard work and imagination...





INTERROGATING RADZINSKY

Stuart Radzinsky is one popular character – you all *really* love to hate him. So, with season six coming into view, we sat down with **ERIC LANGE** once again to see what he thinks of all the fan attention, and what theories he has about Radzinsky's legacy with the Swan...

Words: Tara Bennett

As a fan, what was it like arriving in Hawaii to be on the show?

I described it before as having the feeling that you just won a contest to go to Hawaii to be on the set and meet the cast. I was extremely excited. I remember getting to the hotel and they picked my up at around 4am. We had an hour's drive and they dropped me off in New Otherton. Then they put me in a van and Josh Holloway and Daniel Dae Kim got in. It was so surreal because I was just watching the DVDs the night before *[laughs]*! I was so intimidated, because it's such a big show, but I could not have been put more at ease. Daniel, Josh, and Naveen Andrews were in the van with me the first day and what a tremendous, generous group of people. The whole cast is fantastic. I was really relieved how easy it felt to fit in. I just felt a tremendous responsibility because the show is so well crafted. When I watched it, my feeling was there doesn't seem to be a weak link anywhere. Even someone who says two words is perfectly cast. They are all good actors. And the fan base is so committed and wonderful, so I felt this obligation to both the creative team and people who watch it to try and knock it out of the park.

Did you look to the creative team to help you set your own creative parameters?

Yes, Jack Bender directed my first episode and he was great. By the end of my seven episodes, I got to meet Damon and Carlton in my final weeks and they seemed very happy. That was the compliment to end all compliments. When you please the mom and dad of the show, it's a great feeling. It also just helps to be there over a length of time to build a rapport. It was a great honor to step up to a plate that big and they seemed to embrace whatever it was that I was doing.

It's not an understatement to say that Radzinsky's got quite the chip on his shoulder during his arc. How did you see him?

Obviously, he's a little cantankerous. I like to call it drive *[laughs]*. I had to justify it... we sort of catch him mid-project really. We later find out he's been working on the Swan for six years, so he's right in the middle of what is going to be the biggest project of his life. He's awfully upset, so as an actor you have to justify what would make someone like that so you aren't completely hated. My feeling was that he was the kind of guy who thought a lot of himself. He was probably a genius with all these ideas who'd never gotten his

shot to really make a name for himself. Chang, or whoever it is, comes over and says, "Hey, we have this thing we are doing on this island. If you come over, we'll let you be in charge of so many things. We'll let you run the show." But when he gets there, it's 17 or 20 hippies all running around who don't know what they're doing and are just getting in the way. He's like, "Just let me do my work!" So that was the impetus with him for me.

So Radzinsky was really being protective of his life's work, which explains his intense reaction to the new time traveling additions to his turf?
Yeah. When we got into the area of him smelling

something in the air with [Sawyer, Juliet, etc...] hanging around. I would like to note that at the end of the season he was proved right! Radzinsky was right! Something was up. Of course, no one wants to see someone get in the way of our heroes, but I love that he's the only guy going, "Wait a minute? Doesn't anyone see what the hell is going on here?" Everyone is like, "Shut up you angry old man!" I hope that now, by the end of the season, it sort of has a justification for the arc of this angry, driven dude. Actually, he looks like a passionate, mad scientist who had his finger on the pulse a bit more than the people around him at times.



"The fan base is so committed and wonderful, so I felt this obligation to both the creative team and people who watch it to try and knock it out of the park..."

BLAST DOOR ENIGMA

Although we haven't discovered how Radzinsky ended up pushing the button inside the Swan yet, actor ERIC LANGE enjoys pondering the possibilities...

"I think about all my possible scenarios daily! That time in the Hatch is really fascinating. It's like this little, dark hole they have stuck this guy in. I remember seeing [the blast] wall that had these hash marks on it in sets of fives. The question is, are those days, weeks, or years? I think the map is pretty fascinating. The question with that is, if he was designing the Swan and is so high up in Dharma, why would he need to draw a map? And there is Latin on the map and now we know the Others speak Latin. I don't

know what went on down there! The consensus of what would be fun is that because of all the trouble he's caused, if this thing gets built, he's going to be the first person to be sent down there to press that button! He's being sent to his room and no one comes to rescue him for quite some time. Is that what causes him to off himself, or are there other things at play? That is a long time from the Purge, which I guess he survives because he is down there, and then he's down there with Kelvin."





“There were a lot of great behind-the-scenes moments of hanging out or storytelling with Josh. He had his guitar and sometimes we did little sing-a-longs...”

Which, in turn, explains his desperate reaction to things as events get out of hand...

The thing with *Lost* is there is no five or six on a scale of one to 10. It's always a nine or 10. To Radzinsky, it's like wartime. This is war and it's as serious as it gets. I think this secret is as serious as any nuclear site that a foreign site would be working on.

You had a lot of scenes with Josh's LaFleur. How was it working with him?

Most of my time was with Josh, who I liked a lot. I think he is a stellar individual. Everyday with him was a pretty easy day. He's about as low-key as they get and really supportive. There were a lot of great behind-the-scenes moments of hanging out or storytelling. Josh had his guitar and sometimes we did little sing-a-longs.

But then your character had to beat the stuffing out of his character!

I read that scene and was just short of stunned. Episode 15, when I got to beat him and really take control from Chang and Horace, it was just like, "Boy oh boy – what are people going to think about the little model builder running the show now?" It was a fantastically fun thing to do. My school recess bullies – I got back at them that day. The balding guy with glasses is beating up the pretty boy...

No death threats then?

[Laughs] I have read some of the stuff online, and wow, the hate! The visceral rage over Radzinsky makes you sort of worried that when people walk up to you whether they are going to smack you across the face. But everyone has been really sweet. To have people walk up is like being in the lobby of a theater [after a performance]. Fans say, "Hey, I hate you, but I'm a big fan." One guy said that the other day. It was hysterical. 🔥



Dear Diary

**"IT WAS THIS REALLY IMPORTANT MOMENT...
AND THAT BLOODY GUN KEPT GETTING STUCK!"**

"There was a wonderful moment during the shoot where Eloise turns around to Jack and says, 'I don't think you understand who's in charge here.' He's about to go into the hole in the Dharma Initiative and it's a very serious moment. They might put this in the gag reel on the DVD, but there are three or four takes where my gun got stuck in my top as I was trying to be really serious. So I was going to Matthew, 'You better understand who's in charge here... just hold on a second... I can't get my bloody gun out!' I hope they do use that. It was so charged because it was the last day of the shoot, it was this really important moment

where you don't know what's going to happen, and that bloody gun kept getting stuck! I was working most of the time while I was in Hawaii, but my husband did come over and we got to swim with the dolphins. And it was a beautiful hotel in Honolulu. We had a lovely long weekend there, but apart from that, I was mostly shooting every other day so I really didn't get the chance to do everything people said you must do there."

Thanks to Alice Evans who was speaking with Bryan Cairns



**BEYOND
THE HATCH**

A CHAI

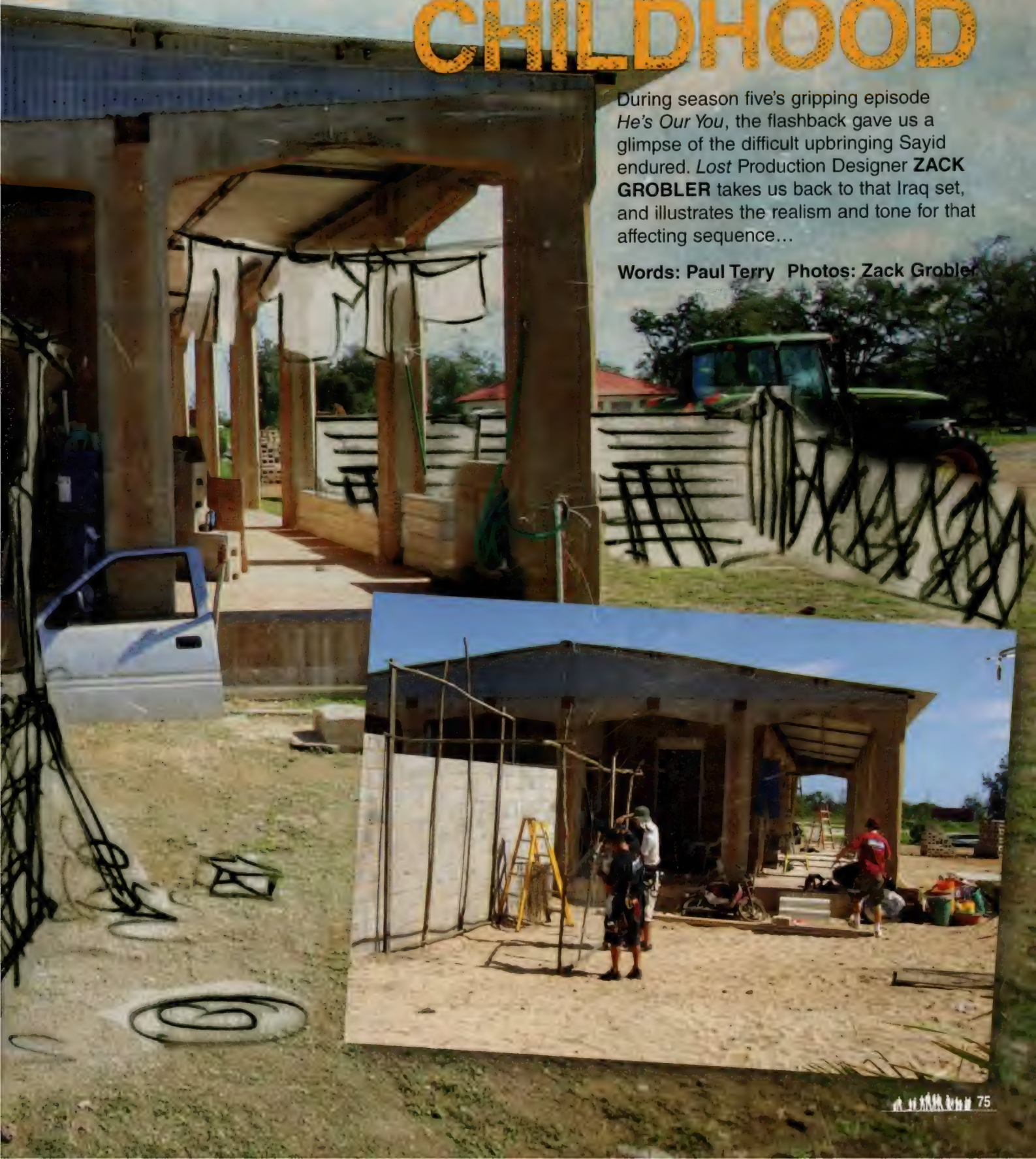


LENGING

CHILDHOOD

During season five's gripping episode *He's Our You*, the flashback gave us a glimpse of the difficult upbringing Sayid endured. *Lost* Production Designer **ZACK GROBLER** takes us back to that Iraq set, and illustrates the realism and tone for that affecting sequence...

Words: Paul Terry Photos: Zack Grobler





See how the concept art (above) is transformed into the stunning location set below: with Zack Grobler and his team bringing to life what began as mere pencil lines over a location photograph.





Left: The detail in this Iraq abode is stunning: look closely at how much the production team pays attention to even the smallest items.

Right: Fantastic background actors are employed to bring a greater sense of realism to the Iraq setting, a place far from this sunny Hawaii shooting location.



Left: Desolate and barren, the landscape for this key Sayid flashback adds ripe significance to his difficult and challenging upbringing.

MISSING **KLUGH**

The apparently unflappable Ms. Beatrice Klugh was something of an enigma – what was her position in the Others, how did she get to the island, and why did she speak Russian? Here, we unravel her time on *Lost*...

Words: Zoë Hedges



OUT OF TIME

Richard Alpert is a fan-favorite figure and signifier of all things mysterious. He has perplexed and thrilled *Lost* fans since he first appeared on the show three years ago in *Not In Portland*. With *Lost*'s final season here at last, it's time for answers, and charismatic actor **NESTOR CARBONELL** reveals how he's reacted to the growing significance of the seemingly ageless Alpert...

Words: Tara Bennett

It's nothing new to *Lost* fandom when a character inspires endless threads of conjecture about their true purpose in the mythology. But for the last three seasons, Richard Alpert has become a true superstar of *Lost* speculation for his enigmatic, ageless on- and off-island appearances throughout the decades. Of course in that time, very few facts have actually been leaked out about Alpert, aside from his advisory role within the Others and his recruitment position with Mittelos Bioscience in the outside world.

But as *Lost*'s endgame approaches, all that is going to change... as Alpert's promised backstory will get front-burner focus in season six. Perhaps the most revealing fact was actor Nestor Carbonell's promotion to a regular cast-member for the show's final year. Having been a more sporadic presence due to commitments to other series and film projects, Carbonell is thrilled to be able fully immerse himself in all things *Lost*, especially in such a pivotal year.

Lost Magazine chatted with Carbonell just as season six was starting production and we grilled him on what he's most excited to discover about his character's past and how he fits into the greater answers of the island...

Three seasons into your character, everything still remains pretty murky about Richard. Are there positives to remaining so vague?

Nestor Carbonell: There have been so many highlights, but this past season it's been the whole time travel element. Being able to play my part essentially unchanged over the 30 or 40 year span that was covered last season; it was a real challenge. Every time I finish an episode, I feel like I have figured out the story and my character, only to open the next script and realize how completely wrong I was!

By the end of the last season, Alpert's handle on the island seemed to slip. How did that shift change your performance?

The interesting thing in season five was realizing ✈



BY THE FIRE

✈ that I wasn't omniscient. At the very end, when the time travel really started to mess with things, I was really as confused as anyone was. For the longest time I played the role as if I really had the answers and could really mess with people in that respect by only giving them half answers, whereas now, I am the recipient of this incredible mystery.

Season five really raised the head-trippy bar for the show, and a classic example was Alpert watching himself tend to Locke's wound in the jungle. Was that a tough scene to get your head around?

Absolutely, shooting that scene was tough! It was one of the harder scenes, just from a case of, "How do I wrap my head around this?" It was essentially me watching *me* in another time period take the bullet out of his leg, which was obviously something we shot at the beginning of the season. It was odd! I was trying to wrap my mind around it: what time period am I in, did I go into the future? No, I am in the present.

Did you go back and watch that earlier episode so you could mimic your portrayal?

Yes. It was very technical. They had playback there because we had to match pretty closely.

As you've said before, you essentially have to play Alpert just in the moment from episode to episode. Has that ever backfired on you when maybe you played a scene one way only to find it didn't fit with the next script or character revelation?

Now, I am so used to their technique of not letting me know. Last season, I had that scene with Locke on the beach where he finally returns after three years of me not seeing him. He disappeared, so I played it in a way that I was happy to see him return. The director, Stephen Williams, said, "In the next take, why don't you be a little more suspicious?" I go, "Okay, fine." I play it that way and he says, "All right, great. Let's move on." Only



FILMIC ALPERT

Here is a selection of NESTOR CARBONELL's film work you should investigate...

Mayor Anthony Garcia – *The Dark Knight* (2008)
Seaton – *Killer Movie* (2008)
Pasquale Acosta – *Smokin' Aces* (2006)
Luis Fellove – *The Lost City* (2005)
Gavin – *Fertile Ground* (2005)
Jack – *Manhood* (2003)
Moises Kaufman – *The Laramie Project* (2002)
Alan – *New Suits* (2001)
Gavin – *These Old Broads* (2001)
Jack the Dog – *Jack the Dog* (2001)
Octavio – *Agua Dulce* (2001)
Enrique Suarez – *Attention Shoppers* (2000)
Max – *Garage Sale* (1996)

“For the longest time I played the role as if I really had the answers and could really mess with people in that respect by only giving them half answers, whereas now, I am the recipient of this incredible mystery...”

to find out the next week when I open the script that Locke isn't really who he is! I'm finding out this stuff after the fact! But I like that. It keeps you on your toes and it makes you present as an actor. There are a number of directors who work this way. In fact, I worked with Christopher Nolan on *The Dark Knight* and I only got my scenes. It makes you work a little harder as an actor. You

need to make your own back-story. It keeps you guessing and keeps you honest.

As you prepare for the last season, what are you personally most looking forward to finding an answer to on *Lost*?

I want to know why he doesn't age! I know we have alluded to the fact when I mention to Locke that Jacob made it happen. But what is it? Is it a property of the island? Is Jacob a demigod or a god? There's a lot I want to know about that. And then, who is pulling the strings now? Is there a mastermind or a number of them? Also what's the deal with The Black Rock? Am I from that? Am I Egyptian? But I think the heart of the mystery really is – are these people going to make it out? And what is the pull that keeps them on the island?



THE
OTHERS

EXECUTIVE DECISIONS

With season six appearing on the horizon, *Lost* Director/Executive Producer/Artist & Sculptor extraordinaire **JACK BENDER** talks us through his season five directorial catalog, including the challenges of time transitions, and embracing the road trip vibe of *Some Like It Hoth...*

Words: Paul Terry





The Incident – first reactions to the script?

Jack Bender: My first reaction was – “How are we going to do this?” What actually happened was it was towards the end of the season, and we got the script a bit late, and I had a detailed outline, in terms of the events of the story. So, we were able to start prepping things like the massive conclusion at the end with the construction site where the drill was. I knew that there were three major elements to that: the scenes working up to Jack arriving there with the bomb; then there was the shoot-out – getting Jack in position to drop the bomb as our team comes driving in to help him; and then the dropping of the bomb, and the event that occurred afterwards...

Basically, I got our team together and said, “This is overwhelming.” Originally the whole thing was scheduled in three days or something absurd like that. And I said, “There’s no way we’re going to be able to do this. We really need two days for the acting part, one day for the shoot-out; one day for the dropping of the bomb; and then two days or three days for the aftermath.” So I said, “Look, let’s just put our heads together, and I’ll keep the overview in mind, I’ll be the conductor, I’ll make sure it all ends up like one movie – but let’s approach each one of these different sections like a different movie.” And we got all of our different participants – visual effects, special effects – and said, “Okay, how do we make this as good as it needs to be?”

But that’s how I approach every episode of *Lost*. We get these amazing recipes – the scripts are like architectural plans for this building. It’s like Frank Gehry, the genius architect who crumples up paper and says, “Build that.” And sometimes Damon and Carlton crumple up paper in this astounding way, and we go, “Okay, now how do we build this?” But we all put our heads together and work it out.

There were those really beautiful transitions for the time travel in season five. What



discussions occurred about how to shoot and portray those in the final edits?

There were a couple of things. From the beginning, even when we were dealing with flashbacks – which seems a long time ago and very simplistic, but it wasn’t at the time – I never wanted our flashbacks to look different or ‘flashbacky.’ Shows like *Cold Case* and various procedural shows that deal with seeing the crime and then the aftermath of the crime, they go back and forth in time and they give a very different patina and look to those flashbacks. I never wanted to do that. Therefore, I didn’t want to gimmick it up. Nor did I want to do that with transitions. I always refer to an idea I had that really sucked, which was Jack picking an Oceanic bottle of water in a close up, with blood on his hand, and you bring it to his face, and then it becomes this beautiful back-lit glass cabinet, and he’s in a bar in New York. I said, “We could do those gimmicky transitions, but I think it’s better



THE OTHERS

“Like everything on our show, we put the characters first. When we dealt with it this past season, going in and out of time, we all tried to filmicly deal with it in an honest way...”

✈ to try and find a more honest way to get our characters in and out of the world.

For *The Constant*, which dealt with Desmond's mind jumping in different places, it was different because that's what was happening to the character. So I came up with the idea, thinking about it after having all the *bad* ideas, and I was discussing it with Damon and Carlton, and I said, “If he is in that helicopter and it's starting to rock, and he grabs the side of the seat, and *then* we see him

grabbing the bed in the army barracks... and he wakes up thinking he's holding the helicopter but it is actually a bed, then the character is displaced. So then the guys wrote to that. That was an episode that dealt with going in and out of time, and that's how we approached it. But like everything on our show, we put the characters first. When we dealt with it this past season, going in and out of time, myself and the other directors all tried to



JACK'S ART BOOK

Aside from his *Lost*'s duties, JACK BENDER brings us up to speed with his latest artistic projects...

“This past hiatus I didn't do any other film or television, and took the time off and have been doing a lot of sculpting and painting. And in fact, I have a book of a lot of my recent stuff out. Ever since I was very young, I've been painting and drawing. I started to study when I was 14, with a wonderful painter named Martin Lubner, a California painter, and then when I was at USC I did fine arts along with drama and cinema. So it's very much a part of who I am and what I do, and I wouldn't know who I would be without it. It's a very vital part of my life, which I continue to do and probably when I'm really old, I'll be doing nothing but throwing paint on big canvases. In fact, when I go to Rome, one of my dreams is to meet Cy Twombly, who just had a big retrospective at London's Tate gallery. He's one of my favorite painters. I don't know if he's a *Lost* fan, but he's quite a painter.”





filmically deal with it in an honest way. We decided not to give the Dharma days a brighter, peppier 1970s look.

Some Like It Hoth felt like a very different episode, more like a two-hander. Did you approach shooting that differently?

Yes, it was very much a two-hander, and you do get these different episodes. In season one I remember getting this episode early on that was Kate and Sawyer, and it was them running around trying to get the briefcase that was in the water. It was very cat and mouse and a little bit comedy, and I went, "Okay, the tone of this has to be slightly different – versus some of the darker, edgy episodes." *Some Like It Hoth* was an episode that was kind of a road movie, and I remember when I first read it, I said to Damon and Carlton, "We have a lot of scenes in the van, with these guys driving around. Most episodes you try not to do that. You try to go, "Well, we have two scenes in the van. Maybe

one should be in the jungle walking to the van, just so there's enough visual variety in the show?" And I remember Damon said, "No, we wrote to that. We want it to be a road show." And I went, "Oh, okay. I got it."

So that means I have to make it an asset. I have to very intentionally make this a Bing Crosby/Bob Hope road movie, with these two brilliant characters. I laughed out loud a lot – not only reading it, but making it. When Hurley's talking about *The Empire Strikes Back* and how he's gonna write it, it's so brilliantly sad and wonderful. And I remember shooting the scene with Miles and his father driving, and Ken, who's an awesome actor, looked over to his father and he said, "I like Country." And he just looked over at him like, "Oh my... this asshole likes Country?! How is that possible?!" And it was so funny, those little nuances. So that was in many ways a very different episode. But one other episode in particular last season, *The Life* →



"The *Life & Death of Jeremy Bentham*, was really challenging... it was a series of vignettes. Locke was in a wheelchair, which meant it was going to be somewhat static, and I had to find a way to embrace that..."



✈ & *Death of Jeremy Bentham*, was really challenging as in it was a series of vignettes.

Locke was in a wheelchair, which meant it was going to be somewhat static, and I had to find a way to embrace that. In fact, we had a joke on set that we were going to do a shortened version of it where Locke would go to all these characters and have them just shaking their heads – “No. I’m not going... And I’m not going...” And then at one point, we were going to cut to Vincent the dog, and have Terry talking to him, and then cut to the dog and have him just turning and walking away into the jungle. But because there was a similarity in all of those scenes, in terms of the characters he was confronting. There was also the action car crash sequence, which was great – but there was this vignette/theatrical feel, almost like a play.

It did feel like a feature film...

Well, thank you – because I had to embrace the fact that it was going to be somewhat static and not to do these 360-degree shots around two people talking. That’s not the style of the show that I ever wanted. It’s got to be about the people. So that was challenging in that way. But every episode is different, and that’s why the show is very

TRACKING TIME

JACK BENDER reveals he finds it hard keeping a log of time...

“I can never keep track of the time. I don’t know what year it is now [smiles]. So the joke in my family is that I never know what month it is, what year it is, or whenever. And when we sit in production meetings and our Props Master – who’s very good at keeping all of that in order – says, ‘You know, Locke had a gun in 1977,’ – or whatever year it was, and I go, ‘What?’ And then he says, ‘Well, the last time we saw Locke, he was holding a gun in his backpack in this episode.’ And I say, ‘Oh my God. And what year was that?’ And they say, ‘2005,’ or whatever year it is, and I say, ‘I’m so glad you guys are smarter than I am, because if it was up to me it would be a mess.’ And so between the geniuses in Los Angeles and the geniuses I have around me in Hawaii, we keep time and place pretty together.”





challenging. It's got to be within the world of *Lost*, but different episodes have different vibes.

We know that Adam and Eddy love the Dharma stuff – what did you enjoy most about how the Dharma mythology evolved with *Namaste*?

It was interesting. When we started the season, all of us were a little, "Is this gonna work: keeping so much of the show land-locked in the 1970s Dharma Initiative?" And thank God for Roland Sanchez, our brilliant costume designer. We stayed away from the ridiculous big collars, and making it look like *The Partridge Family* and all that stuff, because that fashion is so awful and rarely works.

So we were a little concerned as to whether the audience would buy it. And the idea of Matthew Fox walking around in the Dharma jumpsuit – and my dad always wore jumpsuits – but it's not the greatest look in the world, but Matt loved it! He loved the fact that his character didn't have to try as hard – not didn't have to *act* as hard, because Matthew shows up acting his heart out every day, but, Jack could just let go somewhat...

You could feel that from Jack in season five...

Yeah, and in fact, he accused me as an Executive Producer of then taking on Jack's traits of 'always trying to fix things and make them perfect' which I thought was perceptive and interesting. But the actors really embraced it. And that I think also made it work. And ultimately, like every road our show has gone



down, it starts with our writers. It starts with Damon and Carlton figuring out what's gonna be the arc of the season, every road we've gone down – even if it feels like the critics or whoever go, "Oh, they're going downhill... this is never gonna come back..." it always comes back and it always pays off.

What kind of reactions did you get from the revelations of *The Incident*?

People were pretty motivated by the finale, and pretty excited by it. And filmmakers who are my friends were going, "How the hell did you do that?" and the regular general audience reacted with, "Oh my God," but it was really appreciated. △



Black Box

Oceanic 815 Flight Recorder

MONSTROUS

Over the duration of the castaways' time on the island, the smoke monster has been experienced in many ways. For this edition of Black Box, we recall two moments that couldn't be more different: when Locke stared into what he called "the eye of the island" and the aftermath of Eko's violent attack, complete with exclusive shooting script extracts...

Compiled by Paul Terry





Black Box

Oceanic 815 Flight Recorder

“SHRIEKING IN AGONY...”

PUSH IN ON KATE as she realizes - IT'S BACK. The HUGE, RAVENOUS THING... She suddenly loses her grip on the antenna...

GROUND LEVEL - As the antenna hits, it smashes to pieces, right before Michael.

MICHAEL (CONT'D)

Hey!!

ON KATE, reaching the ground.

MICHAEL (CONT'D)

You hear that?

Regular readers of *Lost Magazine* will be familiar with our Black Box Recorder - which contains exclusive extracts from *Lost*'s shooting scripts. First up for this 100-page edition is the amazing monster moment in season one's *Walkabout*, written by David Fury and directed by Jack Bender...



KATE

I think it's heading for Locke.

EXT. JUNGLE - VALLEY - MEANWHILE

TRACKING CLOSE ON LOCKE, as he catches sight of

THE BOAR - or rather a MASS OF BROWN FUR quickly disappearing into a patch of dense brush.

LOCKE moves in, slowly, producing and bringing up the large hunting knife in his hand. Then he suddenly halts as he hears, from the brush:

THE BOAR SHRIEKING IN AGONY, its cries suddenly swallowed up by the INHUMAN GRINDING NOISE of our jungle monster.

KATE
It's on the move.

MICHAEL
What -- Toward us?

KATE
No. It's going that way.
Toward...

She hesitates, realizing something.

MICHAEL
What's wrong?

She looks at him.



ON LOCKE - as it gets quiet again. His mind reels with options before he becomes aware of something moving toward him. He braces himself and slowly looks up as



THING POV - High up, coming through the trees, finding Locke staring up at it. We hear that undefinable NOISE...
ON LOCKE, as a large shadow falls over him. He stands his ground, frozen with... Awe? As he looks into the face of the behemoth...

CUT TO BLACK:



Black Box

Oceanic 815 Flight Recorder

“EKO... BLOODY, MANGLED.”

And then WE FIND Nikki, Paulo, Sayid and Desmond -- still at the MONITOR BANK. They scan the area nervously. Wondering --

NIKKI

Ummm... what was that?

Nikki leans into Paulo, who protectively puts his arm around her. And OFF THEIR COLLECTIVE FEAR, we UPCUT TO:

Secondly, we're staying with Locke, but revisiting the emotional scene that followed Eko being pounded repeatedly by the smoke monster. Ladies and gentlemen, here are script extracts from season three's intense episode, *The Cost Of Living*, written by Alison Schapker and Monica Owusu-Breen, and directed by Jack Bender...

EXT. JUNGLE - WRECKAGE AREA - DAY

Locke throws open the HATCH DOOR. HEARS THE MONSTER ROAR in the distance. Without a second's hesitation, Locke bolts out of the hatch and races to find Eko.

EXT. JUNGLE - DAY

Giacchino DRUMS POUND as Locke tears through the brush. CAMERA MOVES with him --

And suddenly, Locke stops. Because he SEES --

EKO. He's lying on the ground. Bloody, mangled. One of his legs twisted up at an unnatural angle -- obviously broken.

Locke KNEELS besides him. CRADLES EKO in his arms. Eko's BLEEDING from his MOUTH -- HIS EARS.



And we see it in Locke's eyes. He knows Eko is dying.

LOCKE

Okay... Eko. It's okay.

Eko's eyes find Locke's. Eko makes a GURGLING SOUND.

Locke realizes Eko is trying to tell him something.

Locke leans down, puts his ear close to Eko's lips. Eko whispers something into Locke's ear. We still can't hear what he's saying, but Locke does.

And then life passes out of Eko's body and he GOES LIMP.

Mr. Eko is dead. Locke reacts. Shock. Regret. And surprise. Not something he ever expected. He gently lowers Eko's body to the ground.

Sensing his friends, Locke turns to SEE Sayid and Desmond standing there. Paulo and Nikki are emerging from the brush. Joining them in the clearing. Nikki GASPS.

She's horrified. And emotional. And a mess. And it's nice to have one character who ain't all stoic all the time. She grabs Paulo, who holds her -- bickering suspended -- with genuine tenderness.

Meanwhile, Sayid saw Locke and Eko's final exchange and he wants to know -- just like WE DO the answer to THIS question...

SAYID
What did he say, John?



Locke doesn't turn, his eyes still locked on Eko.

LOCKE
He said...

And now he looks up --

LOCKE (CONT'D)
...He said we're next.

And off our people -- SHOCKED and GRIEVED by Eko's death. And now frightened of what that means and what awaits all of them...

We ANGLE once more to see EKO'S BODY a final time, then --
BOOM.

